Kine WEEKLY

C.E.A. CHARGED WITH INCAPACITY

See page 14

After 8 weeks' capacity at the Palace Theatre

'DINNER at EIGHT'

comes to the Empire—and HOW !

of course

SECOND WEEK

at the EMPIRE, Leicester Square !

BOUQUET AFTER BOUQUET!

"Footlight Parade"

THE
KINEMATOGRAPH
WEEKLY
with which is incorporated
The BIOSCOPE
REGISTERED AT THE G.P.O. AS A NEWSPAPER

said it with flowers . . . and . . . here's how.

**"SHEER MAGNIFICENCE
BRIGHT TUNES, BEAUTIFUL GIRLS
DAZZLING SPECTACLE
BRILLIANT ENSEMBLES
AMAZING CONCEPTION
BOX-OFFICE CAST . . .
GREAT STUFF FOR THE MASSES"**

**WARNER
BROS.**

"Footlight Parade"

"THE SIX BEST PICTURES OF 1934"

Kinematograph Weekly, 23/11/33.

See Back Page

Kinematograph WEEKLY

No. 1388 Thursday, November 23, 1933 Vol. 201

See Back Page

GOVERNMENT COMPETING WITH THE TRADE

F.B.I. Protest Against G.P.O. Activities

CONSIDERABLE indignation has been expressed this week at the expansion of the activities of the General Post Office in venturing upon the production of films of a kind not associated with its work

It is difficult for the ordinary man to understand how a Government Department whose business is to handle telegraphs, telephones and postage has any warrant to engage in film production, and further, how it is to finance its production. Are the profits of the Post Office to be employed for this purpose is a question which is being asked.

"Were the business in hand that of merely producing propaganda films for the P.O. department, there might be some justification of its effort," said a member of the Industry to a *Kine.* representative, "but it is understood that the department is undertaking the production of films for other departments, and, in addition, a commercial film in competition with existing companies who have experience and facilities far beyond those of the Post Office."

A protest against these activities was made at a meeting held on Friday last by the Film Producers' Group of the Federation of British Industries and representatives of British producers and distributors of educational, cultural and commercial films.

This meeting of the Film Producers' Group of the Federation of British Industries and of British firms and companies engaged in the production and distribution of educational, cultural and commercial films, protests most strongly against the activities of the Postmaster-General in setting up a film producing and distribution organisation.

This involves the expenditure of public moneys in competition with private enterprise, and will be highly prejudicial to the interests of the taxpayer and to the development of an important and growing industry in which many millions of British capital has been invested.

The sub-committee of the Film Group appointed to consider the question, met on Tuesday at Film House.

The General Post Office Film Department has three London addresses: 37-39, Oxford Street, where are offices; Blackheath, where studios are situated, and the Imperial Institute, South Kensington, where the Empire Marketing Board film library is housed.

Now that a Film Institute is in existence whose constitution has been approved by the Government department concerned, it would seem that this organisation is best qualified to handle all matters associated with Government film production and distribution.

It is understood, however, that the deputation which waited upon the Postmaster-General on Wednesday of last week received no encouragement to believe it would be permitted to handle the films of the Empire Marketing Board with which the Post Office has now been entrusted.

FILM IMPORT DUTY NOT PRACTICABLE

CHANCELLOR'S DECISION

IN the House of Commons last week Mr. P. J. Hannon inquired of the Chancellor of the Exchequer if the amount paid by this country to America for the hire of films and the amount of film import duty collected on this purchase; and if, in view of the efficiency now reached in the production of British films, he would take steps to increase the rate of import duty per negative foot or impose an *ad valorem* duty on all foreign films under contract for exhibition in this country.

NEVILLE CHAMBERLAIN replied that as regarded the first part of the question, he regretted that the information asked for was not available. As regards the second part, he had noted the suggestion, but he was afraid that the proposal for an *ad valorem* duty was not practicable.

Children in Studios

In reply to FRANK BRIANT, Sir JOHN GILMOUR, the Home Secretary, said he had no information as to the number of children employed in film studios, but inquiry was being made, and he would communicate with the hon. member in due course. The employment of children, whether in film studios or elsewhere, was already regulated by the Children and Young Persons Act, 1933, Part 2.

◆

LEEDS FILM GROUP

CHIEF CONSTABLE EXPLAINS

Further to the Sunday opening problem, referred to in the report of the meeting of the Leeds branch of the C.E.A. on page 19, the Leeds correspondent of the *Kine.* states that he is informed by the Chief Constable of Leeds that the statement that the Leeds Film Group has been granted the use of the Academy for Sunday evenings is not correct.

The application has been heard by the Watch Committee, but, the Chief Constable states, the decision of the Watch Committee is still in abeyance.

LONDON BRANCH DINNER

All Set for Important Function

BY virtue of its contact with leading personalities in London's own life, and by dint of hard work, the London Branch and its secretary, Arthur Taylor, have made the Branch's Annual Dinner and Dance, a function second only in importance to the parent Association's Dinner

Tuesday, December 12, promises to be an advance even upon its predecessors, and the Savoy Hotel guests on that date will include a large number of brilliant and eminent personalities connected with the civic life of London and the Home Counties.

The guests of the evening are the Earl and Countess de la Warr, and supporting them and the chairman of the branch, Jack Alexander, will be Sir Henry Davenport, J.P., C.C., and Lady Davenport; Sir Lacon Threlford; the Rt. Hon. Edward Shortt, P.C., K.C.; Sir William Ray, M.P., L.C.C.; W. J. Womersley, M.P., and Miss Womersley; T. E. Groves, M.P., J.P.; Cecil J. Pike, M.P.

London County Council representatives include Lieut.-Col. Sir Cecil Levita, K.C.V.O., C.B.E., D.L., J.P., and Lady Levita; Capt. Bertram W. Mills and Mrs. Mills; Albert Clavering and Mrs. Clavering. Middlesex County Council will be represented by Councillors W. H. Fenton and J. Boggon, and the Surrey County Council by Coun. M. J. Cogswell, C.I.E.; the Mayors and Mayoresses of Willesden, Croydon, West Ham, East Ham, and Southend will be present, and the Chief Constable of Southend.

Trade guests include S. Eckman, Jun., and Mrs. Eckman, Frank Hill and Mrs. Hill, John Maxwell and Mrs. Maxwell, Alfred M. Wall (secretary of London Trades Council) and Mrs. Wall, Capt. Paul Kimberley, O.B.E., and Mrs. Kimberley, and the following C.E.A. officials: James Welsh (president) and Mrs. Welsh, Coun. G. F. McDonald (vice-president) and Mrs. McDonald, Thomas Ormiston, C.B.E., M.P., and Mrs. Ormiston, W. R. Fuller (general secretary) and Mrs. Fuller, Coun. E. Hewitson (Mayor of Smethwick), Norman Hart, B.A., G. Ogilvie Mitchell and Mrs. Mitchell.

Tickets, price £2 10s. double, £1 7s. 6d. single, are selling rapidly, and in order to avoid disappointment, it is advisable to make early application. Seating is by way of separate tables, and parties to any number can be so accommodated.

◆

ALL-ELECTRIC KINEMA

The Regal, Hull, now in course of erection, will have the distinction of being the first all-electric theatre, lighting, power and heating all being taken from the one source. The installation of this interesting technical development is being carried out under the supervision of Basil Davis, A.M.I.E.E., the consulting electrical engineer.

Several other new features are promised in the Regal by C. J. Donada, the managing director, informs the *Kine.*; the preparations are being made to open it on January 20.

Before this date, however, Mr. Donada will open the Ritz, Nottingham, on December 4.

A. COLLINS

RCA NEW GENERAL MANAGER

A. COLLINS PROMOTED

THE appointment is announced by F. C. Culbert, managing director of RCA Photophone, Ltd., of A. Collins, secretary to that company, to the position of general manager. Mr. Collins will also carry on the duties of secretary.

Previous to his joining RCA Photophone, Mr. Collins was connected with the motor industry. He was for some time a director of the Studebaker Co., and in that capacity he travelled extensively in the United States

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Bristol and the Contract

Support for Arbitrator's Award Policy

AT the monthly meeting of the Bristol C.E.A. branch, held on Tuesday, a resolution was passed unanimously pledging support to the General Council in any efforts it could make towards the institution of an Arbitrator's Award Contract.

This, of course, is in the event of failure to secure a satisfactory adjustment to the terms laid down in the new standard sound contract.

R. Dooner, as candidate for the National vice-presidency, was promised the support of the branch.

Strong protest was registered against an article in *Tit Bits* under the heading. "Short Weight Cinemas: Full Prices for Cut Films." This, it was considered, was a libel on the Industry.

In This Issue

The death occurred last week of Emil Shauer, Foreign Manager of Paramount page 5
Blackpool Tower maintains its dividend at 15 per cent. page 5
Two new kinema schemes have been vetoed by the Liverpool Bench page 27
C.E.A. branches urge that more vigorous methods should be taken to oppose the Renters' contract pages 13-21
Home and Industrial Cine Exhibition opens in London on Monday page 5
A. E. Andrews appointed Sales Manager of Pathe Pictures page 5

FEATURES

Editorial page 4
Long Shots page 4
London Trade Shows page 6
C.E.A. pages 13, 14, 19, 21
Irish Notes page 11
Trade Finance page 12
Men and Movements page 12
Week in Scotland page 11
Reviews for Showmen pages 37, 38, 43
Trade Sport page 22
British Studio News page 45
Films Showing Next Week page 46
Observation Window page 51
Music for Forthcoming Releases page 55
Showmanship pages 52, 53, 54
Classified Advertisements page 59

S.O. LICENCES REFUSED AT STOKE

CHARITY RETURNS COMPLAINT

No Christmas Opening

OWING to dissatisfaction with the returns for Sunday opening performances for charity, the Stoke-on-Trent Watch Committee has taken the extreme step of refusing the applications of twenty-eight local kinemas. Only one application—that of the Roxy, Hanley, was granted and in this case the whole of the proceeds of the performance was handed over to charity purposes

The principle adopted by the Watch Committee that charity performances are to be given at the expense of the exhibitor and his staff will be challenged by the C.E.A., members of which keenly resent the attitude taken up by the Committee.

Application was made on behalf of members of the C.E.A. for opening on two Sundays this year with the understanding that 10 per cent. of the proceeds would be paid to charity. Those exhibitors also asked for permission for opening on Christmas Day.

Balance-sheets of Sunday kinema performances in the city, presented at a meeting of the Stoke-on-Trent Watch Committee on Thursday last, resulted in a long discussion, the outcome of which was that, with one exception, the whole of the applications of 28 local kinemas for the customary Sunday kinemas performances on two dates in the ensuing year were refused.

The One Exception

The exception was the Roxy Cinema, Hanley, which, it is stated, had handed over the whole of the proceeds of Sunday kinema performances to the charity concerned.

Opening of local kinemas on Christmas Day was also refused.

The matter had been before a previous meeting of the Committee, when balance sheets referring to the performances at eight kinemas were submitted, and was then adjourned for further investigation.

Ald. W. A. Holdcroft, who opposed the granting of the two Sunday openings, said the public was appealed to go to the charity performances, and the public thought that the proceeds had been given to charity.

He thought it was something of a revelation to the public to find that the money in many cases had not been given to charity. He tried to get into many of those performances, and failed. In one case the takings were given as £33 and the expenses £39. The figures were an insult to their intelligence.

The Roxy Cinema, so far as he could see from the list before them, was the only one that had handed the total takings over to charity.

He added: "I move that permission be granted to the Roxy, and that it be withheld from the others on account of these balance-sheets which are not yet considered satisfactory."

The other places could do likewise. Until they did get proper treatment in that respect, he thought it would be better to withhold sanction for the two Sunday openings.

R. G. Wass quoted and crticised balance-sheet figures which were presented by the kinemas. In reply to members' questions, the following figures with reference to concerts were given

Specimen Balance Sheet

December 4.—Takings, £33 16s. 6d. Expenses: Rates, taxes, insurance, etc., £3 13s. 11d.; light and heat, £5 11s. 5d.; general charges, stationery, cleaning, etc., £2 2s. 1d.; repairs and renewals, 10s.; talkie loan expenses, 5s. 9d.; wages, including National Insurance and manager's commission, £12 10s. 7d.; wages, orchestra, £1 9s. 3d.; film hire, £8 9s. 1d.; advertising, £5 4s. 2d.; total, £39 16s. 3d.

November 20.—Takings, £33 7s. 8d. Expenses: Rates and taxes, £3 13s. 11d.; general charges, £2 2s. 1d.; light and heat, £5 11s. 5d.; repairs and renewals, 10s.; talkie expenses, 5s. 9d.; wages, orchestra, National Health insurances and manager's commission, £14 0s. 11d.; film hire, £8 6s. 11d.; advertising, £5 3s. 11d.; total, £39 14s. 11d.

F. Huntbach: This is a serious position. I would like to ask, through the Chief Constable, whether this is not a case where we can take some further action and get them to try and further explain such an unsatisfactory state of affairs.

The Chief Constable said it was twelve months since they asked for the balance sheets. They had now got them, and they were certified by a chartered accountant. How much further they could go he did not know.

(Continued on page 5)

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Nov. 23 and Wed., Nov. 29

Chester Morris and Alice White in KING FOR A NIGHT (Universal)

Thursday

Man of Sentiment *(P.D.C.)*

Phœnix Theatre. **3 p.m.**

Marian Marsh is again to be seen in a P.D.C. production. As recent as last week she was starred in "Notorious but Nice" (Trade shown by P.D.C., Ltd.), and this week she will be seen in "A Man of Sentiment"—with William Bakewell, Owen Moore and Christian Rub.

There is an outstanding cast supporting the leading players in this dramatic story of life in a great hospital; among the most prominent is Christian Rub—the Kringelin of the New York stage production of "Grand Hotel," gives a performance in the title-rôle of "A Man of Sentiment" that will go down in the history of films as one of the greatest ever.

As "Herman" with an unpronounceable surname, Rub is never content unless he is serving someone, always ready to sacrifice himself at any time—in any way—to do good for others.

"A Man of Sentiment" is the latest story of hospital life to reach the screen, and although the action is not entirely confined to the hospital, the author has cleverly worked out a moving tale in which the lives of the patients and the staff are dramatically involved. Richard Thorpe directed, from the story by Frederick Hazlitt Brennan.

"Whitehall"—the ninth of the "Old and New London" series of one-reelers—will precede "A Man of Sentiment" at Thursday Trade show. This reel covers the various Government department houses in that region, in addition to Westminster Bridge, New Scotland Yard, Trafalgar Square, Charing Cross Bridge, and the R.A.F. memorial.

Friday

Mrs. Dane's Defence *(Paramount)*

Carlton **10.30.**

"Mrs. Dane's Defence," the famous Wyndham's Theatre success, has now been filmed as a talking picture. Adapted for the screen by Lydia Hayward, and directed by A. V. Bramble, the production has been brought up to date and treated on the most modern lines.

The cast is headed by Joan Barry, in Lena Ashwell's part, and Basil Gill in the part originally played by Sir Charles Wyndham. Such well-known artistes as Ben Field, Clare Greet, Evelyn Walsh-Hall, Francis James and Evan Thomas, are in support.

The story of "Mrs. Dane's Defence" concerns the efforts of a woman who has been involved in a notorious affair to live down the past and rehabilitate herself. Lionel Carteret, adopted son of Judge Carteret, all through stands loyally by her while rumour and gossip are prevalent. He has received the consent of his step-father to their marriage if Mrs. Dane will tell the judge her life story, in order that he might stop, by legal action if necessary, the damaging rumours about her past. All obstacles seem to have been removed; even the great lawyer has been completely deceived into believing that Mrs. Dane is innocent of the allegations against her.

The play reaches its terrific climax when the judge, pursuing the cold, logical methods of an experienced cross-examining counsel, discovers to his horror that Mrs. Dane is really the notorious Felicia Hindemarsh.

Dance, Girl, Dance *(P.D.C.)*

London Hippodrome. **3 p.m.**

Music is a feature of "Dance, Girl, Dance"—the new P.D.C. spectacle which will be shown to the Trade at the London Hippodrome on Friday next, November 24, at 3 p.m.

Included in the several catchy tunes that will be featured in this film are three new numbers that are already big hits in the United States. These are "The Peanut Vendor's Missus," "It Takes a Lot of Jack to Make a Little Jill Say 'Yes,'" and "Seeing is Believing."

The first two of these numbers are sung by Ada May, one of Broadway's brightest musical comedy stars, and "Seeing is Believing" is put across by the beautiful Evalyn Knapp.

Pearl Eaton, who was for a long time associated with Earl Carroll in the production of his world-famous "Vanities," was responsible for the staging of all the dances in "Dance, Girl, Dance," including several chorus numbers presenting a bevy of Broadway's brightest and most beautiful.

Evalyn Knapp, Alan Dinehart, and Ada May are the three big star names in "Dance, Girl, Dance," the supporting cast including Edward Nugent, Gloria Shea, Theodore Von Eltz, George Grandee and Mae Busch.

The story, written by Robert Ellis—well known both as an author and a screen star—is an intimate picture of life behind the scenes in the world of the vaudeville theatre and the night clubs. It is a strongly dramatic story, spectacular in its settings, offering many elaborate musical numbers, and with several spectacular dance ensembles. Frank Strayer was responsible for the direction.

Tuesday

Cap'n Jericho *(Paramount)*

Carlton. **10.30.**

Richard Arlen is featured in "Cap'n Jericho," a romantic drama of the San Diego waterfront, and Judith Allen plays the leading feminine rôle. Other players featured are Charley Grapewin, Sir Guy Standing, William Frawley, Esther Muir, Barton MacLane, and the Japanese actor, Matsui. The production was directed by Grover Jones and William Slavens McNutt from a story by Max Miller, author of "I Cover the Waterfront."

"Cap'n Jericho" tells the dramatic story of the cocksure commander of a "one-man navy"—and Sally Drigg, whose waterfront existence has taught her to hate all men. Not having much love for women himself, Jericho is thrown together with Sally. Miss Allen appears as Sally Drigg. Orphaned, penniless, and completely disillusioned by life, she throws herself into the bay. Instead of drowning, she is unwillingly rescued by the drag-net of Richard Arlen's boat.

Still smarting under the stinging rebuffs of the woman-hating Arlen, Sally gets a job in a waterfront café. Unjustly accused of robbing a man, she again tries suicide. Arlen again rescues her, and when she revives in his shack and sees his adopted baby, she tries every wile known to women to make him fall in love.

King for a Night *(Universal)*

Phœnix Theatre. **3 p.m.**

World's champion boxer and convict sentenced to death for murder. That is the unique situation in Universal's "King for a Night," a powerful human drama featuring Chester Morris as a prize-fighting champion, who is arrested in the ring the moment he has delivered the knock-out punch and established himself champion of the world. He is supported by a strong star cast, including Helen Twelvetrees, Alice White, John Miljan, Frank Albertson, George E. Stone, Warren Hymer, Grant Mitchell, George Meeker, Dorothy Grainger and Harlan Tucker.

The story concerns a clergyman's son, who is a born fighter. Against his father's wishes, he makes boxing his career. He finds little success, although he has a right arm hook that could lay champions. When his sister arrives in the big city she sees how things are with her brother, and persuades a big fight promoter to give him a chance. The boy makes good and is scheduled for the light-heavyweight championship. On the eve of the fight he visits his sister at her apartment and finds that she has murdered the big fight promoter, learning also that the two had been living together. Telling his sister to leave the city he places his own finger-prints on the gun, goes to the fight, wins it, and is arrested in the ring.

What happens after he is sentenced to the electric chair makes one of the most amazing climaxes ever seen in a picture, and one which the American Press says is "unforgettable." Kurt Neumann directed this adaptation of a story by William Anthony MacGuire, author of "The Kid from Spain."

The Prizefighter and the Lady *(M-G-M)*

Phœnix Theatre. **8.45 p.m.**

Metro-Goldwyn-Mayer's latest Trade show offering is regarded by executives of the company as one of the surest box-office bets of the season and all times. They believe that this outclasses every previous prize-ring picture. The cast is headed by such celebrities as Max Baer, Primo Carnera, Jack Dempsey, Walter Huston, Otto Kruger, Myrna Loy, Vince Barnet, Murial Evans and Robert McWade. The picture was directed by W. S. Van Dyke.

Baer takes the rôle of a success-drunk runner-up for championship honours, who turns on both his wife and his manager just before the big fight. The big bout staged by Baer and Carnera, which is the climax of the picture, is described as not only the best fight ever staged for the cameras, but also the finest example of crowd handling that any director has ever turned out.

"The Prizefighter and the Lady" is at present playing at the Capitol Theatre in New York and is doing record business. The American Press have gone crazy over the picture. The *Hollywood Reporter* says: "'The Prizefighter and the Lady' is a showman's bonanza. On the achievement side, the Academy will have to take more than one aspect of this picture into account when making its 1933 awards."

Wednesday

Broadway Through a Keyhole *(United Artists)*

Phœnix Theatre. **3 p.m.**

In the latest 20th Century picture, "Broadway Through a Keyhole," Walter Winchell, the only man to out-peep Samuel Pepys, is giving the public a glimpse at Broadway "Through a Keyhole."

It has been said that to-day's gossip in Winchell's column, is to-morrow's front page scandal. In his first screen offering Winchell reveals the romance of a night club dancer who is loved both by a racketeer and by a famous radio singer. The three rôles are filled respectively by Constance Cummings, Paul Kelly and Russ Colombo. Because of the night club background of the yarn, the picture was filmed as a musical with a large dancing chorus, and such musical comedy and music-hall stars as Frances Williams, Eddie Foy, Jun., and Barto and Mann feature their speciality dancing and singing. The song hits included in "Broadway Through a Keyhole" include "You're My Past, Present and Future," "Doin' the Uptown," "When You Were the Girl on the Scooter."

Among the other famous Broadway personalities engaged are Blossom Seeley, Texas Guinan, Russ Colombo and Abe Lyman and his Band. Besides Constance Cummings, Paul Kelly and Russ Colombo, others in the cast include Gregory Ratoff, Hugh O'Connell, Hobart Cavanaugh, C. Henry Gordon and Helen Jerome Eddy. Lowell Sherman directed, and Jack Haskell directed the dance numbers.

Son of a Sailor *(First National)*

Phoenix Theatre. **8.45 p.m.**

The latest Joe E. Brown starring comedy "Son of a Sailor," is said to represent the most popular comedy the inimitable star has ever furnished. In its original story material, wealth of comedy gags and speedy action, the film is claimed to be unique.

Brown takes the title rôle as a swashbuckling sailor in the United States Navy, who becomes a particularly disturbing factor among his colleagues and superiors, possessing as he does something of a reputation as a boxing champion. One of the most hilarious incidents in the production is a boxing bout in which Joe is one of the principal contestants. This is declared to be full of laughs and surprises, demonstrating that whatever may be his prowess as a boxer his abilities to provide mirth are not left open to question.

His adventures at sea are said to be nothing compared with his exploits with the fair sex when his ship reaches port, and a galaxy of feminine charmers surround him once he sets his feet on dry land.

The nautical setting of this new picture provides many hilarious opportunities for the star, and in the title rôle Joe E. Brown is stated to have a better opportunity than ever for delivering laughs at a record pace. "Son of the Sea" was directed by Lloyd Bacon.

In casting the picture, great care has been exercised to ensure its having an even blend of comedy and romance, and supporting players of proven popularity were selected for the production. Frank McHugh, who made his debut in the talkies in Joe E. Brown's early success, "Top Speed," and who has subsequently played in a number of the star's hits, again has a prominent rôle, adding to Brown's rich quota of laughs. Two leading ladies divide the romantic interest, Jean Muir and Thelma Todd, and other players are Johnny Mack Brown, George Blackwood, John Marston and Purnell Pratt.

Russ Colombo and Constance Cummings in a scene from BROADWAY THROUGH A KEYHOLE based upon a story by Walter Winchell, the American "columnist." United Artists will Trade show this 20th Century production on Wednesday afternoon

Joan Barry who stars in MRS. DANE'S DEFENCE (Paramount)

"CAVALCADE"

BREAKS RECORDS IN SCOTLAND

Mary Brian Signed

SCOTLAND has taken to "Cavalcade" with an intensity which can rival any other country in the world.

Playing at the Playhouse, Inverness, last week, it broke all records. The population of Inverness is only 22,000, but the takings during that week would do justice to a town three times that size.

Scottish exhibitors are displaying true showmanship qualities in putting over the picture, and the manager of the Regal, Stranraer, made arrangements with the railway company to run a special excursion train at reduced charges from Whithorn, and intermediate stations, 36 miles away, for the Wednesday performance.

Lilian Harvey's Next

Lilian Harvey's next film is to be "The Lottery Lover," from an original story by Maurice Hanline and Sig Herzig. It is to be an Al Rockett production, and is Miss Harvey's fourth American picture.

The film rights for "One More Spring," by Robert Nathan, have been purchased by Fox Film. The story is of a middle-aged antique dealer, a violinist, a banker, and a lady with a shady past, all hit by the depression. They take refuge for the winter in a Central Park tool shed which a kindly street cleaner has placed at their disposal.

Following his work in "Seven Lives Were Changed," Norman Foster's contract was renewed for a long-term period

He appears with Heather Angel, Herbert Mundin, and Ralph Morgan in the film version of the Grahame Green thriller, previously titled "Orient Express."

Mary Brian for Fox

Mary Brian, one of the most popular young leading women on the screen, will make her first appearance in a Fox Film production when she plays opposite George O'Brien in his next picture, now being adapted from Paul Armstrong's play, "The Heir to the Hoorah."

Fox announce that Marie "Galante" will be made shortly with a cast of big box-office names.

Ketti Gallian, the French actress, whom Winfield Sheehan signed on his recent European trip, will be in the cast.

"Disillusion" Bought

"Disillusion," an original story by William Anthony McGuire, has been announced by Sol M. Wurtzel as Irving Cummings' next directorial assignment for Fox Films.

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"ONE YEAR LATER"

AMERICAN PRESS PRAISE

"Everything in 'One Year Later' joins hands to make this picture a shining example of entertainment and screencraft."

This is how the *Hollywood Reporter* comments on "One Year Later," the new P.D.C. production, which was Trade shown on Monday.

The review goes on to say: "Story, direction, acting, photography, all work together in perfect dramatic harmony, with the result that the film is one of the most honest, striking, original and gripping things seen in a blue moon.

The story starts easily, simply, with a young couple just starting on their honeymoon and playing that their drawing-room on the train is their home in a big city. Before it ends the plot cornucopias to a tremendous, wide, exciting bang.

◆

HERBERT MARSHALL

To Act with Norma Shearer

Herbert Marshall has been borrowed by M-G-M to play in "Rip Tide," Norma Shearer's new starring vehicle, which will go into production immediately, with Robert Montgomery also in the cast. Edmund Goulding is to direct.

"Rip Tide" is an original story by Charles MacArthur, the famous playwright husband of Helen Hayes. It is the first production in which Miss Shearer has appeared since her return to California from her vacation. The picture will be an Irving Thalberg production.

Western Electric completed two Wide Range installations in Scotland, at the Playhouse, Glasgow, and the Playhouse, Ayr, on Monday.

Butcher's Film Service Ltd
presents
The B & H Production
"The "HOUSE of TRENT"

featuring

ANNE GREY
JOHN STUART
WENDY BARRIE
(BY ARRANGEMENT WITH LONDON FILM PRODUCTIONS)

B & H
PRODUCTIONS

Directed by
NORMAN WALKER
Story and Scenario by
BILLIE BRISTOW &
CHARLES BENNETT
Photography
BOB MARTIN
Musical Director
JOHN REYNDERS

Special Presentation
at the

PALACE THEATRE
Thursday, Nov. 30th,
3 p.m.

Distributed throughout the World by

Butcher's Film Service Ltd.
F. W. BAKER MANAGING DIRECTOR
175, WARDOUR STREET, LONDON, W.1.

B

ESMOND KNIGHT & PAT PATERSON

IN

THE BERMONDSEY KID

"SAFE BOOKING FOR THE MASSES."

The Cinema.

"RING FANS WILL GET THEIR MONEYSWORTH."

The Daily Film Renter.

Extract from

THE TIMES

A BRITISH BOXING FILM

A British boxing film, on a scale comparable with that of Hollywood, has been indicated for some years and there has just been completed at the studios of Warner Brothers, at Teddington, a picture entitled *The Bermondsey Kid*, which, to a large extent, justifies a bold and difficult experiment.

The technique and atmosphere of the prize ring are not easily portrayed on the talking screen, and perhaps, in addition, it has been feared that the less colourful personalities and surroundings of the British ring would appear dull by comparison with those of America. Fortunately, on this occasion, the story at least has been based upon one written by a knowledgeable person, Mr. W. J. Evans, a well-known boxing correspondent, who, without too hard a pull at the long bow, has shown that there can be a certain amount of colour and romance even in the somewhat mechanical progress, or otherwise, of one of our much-managed boxers. The Bermondsey Kid, like his famous prototype, Jim Driscoll, was a handsome young seller of newspapers who dreamed his dreams in the cold and inhospitable streets, had a fight or two there also and then, with the aid of a little intelligent hero-worship and luck, carried his ambitions into the still harder school of the training camp and the prize ring itself.

Perhaps inevitably an astute manager had to see that he quickly became immaculately dressed and acquainted with the kind of life that ruins so many champions. Happily, though one sees the fall of one champion, a very likable fellow, too—if not, alas! for one's critical eye quite a Driscoll—the hero remains the decent, simple fellow most boxers really are if allowed to be. Both in the streets, the night club scenes and in those in the streets, the newspaper office, the gymnasium, and, last but not least, the super Albert Hall where the big fights are held, the right atmosphere has been sustained. A number of well-known boxers and others connected with the ring assist in the lending of reality, and one can fairly congratulate the hero, Mr. Esmond Knight, upon an excellent performance. If he could have produced his one-two punch in the big fights as well as he did in the street and the office he would have had a triumph indeed. Perhaps of all the incidents that one remembered with pleasure, that of the newspaper van driver, who first had spotted the coming champion, trying in vain to impress some unbelieving spectators with the fact that but for him there would have been no fight at all, was the most real and entertaining. There must be many such people wondering why it is that they have never been [illegible] smoke the managerial cigar and point [illegible] at "my champ." It should, perhaps, [illegible] champions are now being called [illegible] here.

"POPULAR SUBJECT, STRAIGHTFORWARD DIRECTION, GOOD DRAMA, POPULAR SENTIMENTS, REALISTIC ATMOSPHERE AND FIGHTS."

The Kinematograph Weekly.

A WARNER BROS. FIRST NATIONAL HIT

MADE AT THE TEDDINGTON STUDIOS

Directed by RALPH DAWSON.

Based on an Original Story by BILL EVANS (Boxing Correspondent of "The Star").

DISTRIBUTED BY

FIRST NATIONAL

AMICABLE CONFERENCE

SOLVES BELFAST PROBLEM

CHEAPER ELECTRIC CURRENT

THE beneficial results arising from exhibitors co-operating with the local authorities have been strikingly displayed at Belfast, where a ticklish situation threatened to develop as the result of complaints from shopkeepers stating that in one district their business is to some extent interfered with as a result of the kinema queues.

The Police Committee have asked the local police to see the kinema owners and the shopkeepers, and to endeavour between the three of them to devise some means of overcoming the difficulty in a matter satisfactory to all concerned.

The Police Committee intend to take this action in all cases which are placed before them, believing that this is the best way out of the difficulty.

The Result of a Fight

Exhibitors will get nothing without a fight, and the energetic Jimmy Menary, at Portstewart, has just shown once again how it can be done. The local Council a month or two ago turned down his application that he should be placed on the same and cheaper rate for electrical lighting and power for his kinema. Nothing loth, he renewed his application a day or so ago, and so impressed were councillors with the case that he put up that he gained the first round in the victory.

For the next six months his charge for electricity will be on the same rate as garages, and will be reduced from 3d. to 2d. per unit. This will mean a considerable saving. The application will be renewed when the present period expires.

W.E. Installations

Three more contracts for key kinemas have been secured by Western Electric in the Newcastle district, these being the New Cinema, Maryport; the Apollo, Byker; and the Haymarket Theatre, Newcastle.

The contracts for the two last-named theatres allow for the installation of the new Western Electric Wide Range system.

In the course of the next few days a public debate will be held at the Gate Theatre on "That the theatre eventually must be superseded by the kinema."

Downpatrick Council have reappointed J. Ferguson to be their inspector under the Cinematograph Act for the ensuing twelve months.

◆

Guildford Scheme

Midland Syndicate Plan Super Hall

Negotiations between a Birmingham syndicate owning a chain of super kinemas in the Midlands and the owners of a site in Upper High Street, Guildford, are stated to be proceeding satisfactorily.

Plans are being prepared for the erection of a super kinema, and are to be submitted to the Public Control and Licensing Committee of Surrey County Council this month. In the event of their being approved negotiations for the transfer of the site, nearly an acre in extent, will proceed. Supposing no hitch to occur, it is anticipated that building will commence this side of Christmas, and that Guildford's new super kinema will be ready for opening by about next April.

It will be remembered that negotiations were entered into some time ago for acquiring the Theatre Royal, Guildford, but on the advice of the architects these were dropped as the site was not sufficiently large for the erection of a super kinema.

◆

CHRISTMAS FILMS

SHEFFIELD MANAGER'S SUGGESTION

The provision of suitable Christmas entertainment in kinemas is a problem that most managers experience yearly. Len Shaw, manager of the Union Street Picture House, Sheffield, makes the suggestion that the studios should produce Christmas pantomime films and that only a limited number of copies should be printed, and these should rotate round the various territories over a series of years, being brought up to date each year by the introduction of new music and songs.

Mr. Shaw is confident that by this means it would be possible to make pantomime films a paying proposition.

◆

FILMS FOR CHARITY

Two Newcastle Shows

At the Pavilion and Plaza kinemas, Newcastle (Staffs), concerts were given last Sunday in aid of charity. "Tell Me Tonight" (G.-B.D.) was included in the programme at the Pavilion, from whose effort the Newcastle branch of the British Legion has considerably benefited, and "One Hour With You" (Paramount) was shown at the Plaza, where the proceeds were in aid of the Newcastle Nursing Association. Both houses belong to Ald. R. Beresford, chairman of the North Staffs branch

The St. Helens magistrates sanctioned the exhibition at the Savoy of the Columbia film, "Damaged Lives," on December 4.

Lilian Harvey and Lew Ayres in MY WEAKNESS (Fox) at the New Gallery

WELSH MUNICIPAL KINEMA

ACCOUNTS CHALLENGED BY AUDITORS

THE right of a municipality not specially empowered by Act of Parliament to equip a municipal kinema has been challenged at Llandrindod Wells.

The Llandrindod Wells U.D.C., in the 1932-33 financial year, equipped its Grand Pavilion with talkie apparatus as a kinema, and when the annual Government audit of accounts was made, objectors to this expenditure appeared before the Government auditor of municipal accounts to object to this expenditure.

The objectors contended the expense both unnecessary and illegal, and the question was referred by the auditor to the chief audit department for Wales. The result was in favour of the council by decision that the expenditure was lawful.

The objection was referred to at the November meeting of the council, when the chairman of the Finance Committee made known the decision on the objections.

One member, who was chairman of the Finance Committee when the expense was incurred, said that the objections had caused him concern, and one of the results was that he had lost sleep.

◆

NEW BRISTOL THEATRE

EMBASSY OPENING NEXT MONTH

Arrangements are now complete for the opening of the Embassy, the new 2,000-seater at Queen's Avenue, Clifton, Bristol. The house is to be opened on Saturday, December 2, the opening ceremony being performed by the Lord Mayor. The first programme to be screened at the house will have as its feature "Peg o' My Heart."

The theatre has a fine frontage to Queen's Avenue, a spacious foyer and a fine balcony lounge. There are to be two cafés, one in the foyer and the other opening off the balcony lounge. The sound system is Western Electric. Wide-range is to be used.

The lighting of the auditorium is indirect, and by means of dimmer banks can be changed and merged into different colours or combinations of colours by the operator.

The screen will have silk curtains and full front tabs. The seats will be upholstered in green, the chair standards being silver finished.

Heating and ventilation will be on the Plenum system, while there is also a vacuum cleaning plant installed. There will be a neon sign on the front and another at the angle of the building. Prices range from 9d. to 2s., with special reductions for afternoon shows.

◆

"Off Microphone Moments"

New Unit's Novel Shorts

Believing that there is a market for really good short films, two young men, Henri Durban and Richard Mantell, have formed a company under the title of "Personality Motion Pictures" for the purpose of producing films in this category.

Their first venture, with the consent of the B.B.C., will be to bring to the screen well known stars of the "air" in what may be termed "off-microphone moments."

In view of the fact that millions of people who listen-in to the many popular broadcasting artistes week in and week out and yet have no conception as to what their particular favourites are like in real life. Messrs. Durban and Mantell consider that a series of this type of film will be not only more than acceptable to the already gigantic film-going public, but will create further members who will wish to see the artistes in intimate studies and out of the character in which the wireless fans are used to imagining them.

Details of production are now being formulated, and an early announcement will be made as to the first of the series.

First of Two New Paisley Halls Opened

CIVIC HONOUR FOR TOM TIMMONS

Death of Collinson, of Green's

ON Monday, Provost James Galt, of Paisley, will officially open the new Kelburne Cinema, which has been erected on the Glasgow Road, Paisley. The official opening will be by invitation only, and the kinema will be open to the public in the evening at 5.30.

As already stated in the *Kine.*, the house will be under the management of Mr. Graham Morrison, late of the Regal, Glasgow, and it is also worth noting that Western Electric Wide Range Equipment has been intalled. A full description of the house and a report of the opening will be given next week.

A.B.C. at Paisley

Contemporary with the opening of the new Kelburne at Paisley on Monday next, intimation is made that still another new super is to be erected in Paisley.

At last Wednesday's Dean of Guild Court, Paisley, plans were submitted on behalf of Associated British Cinemas, London, and were passed for the erection of a kinema seating 2,000 people, to be erected at the junction of High Street and Lady Lane.

The only comment made was by Dean of Guild George Gibson, who suggested that as the new building was proposed to be opposite the Coats Memorial Church, the frontage might be more in keeping with the surroundings.

An agent for the petitioners said he would put the suggestion before his clients, who would do their very best to meet the wishes of the Court.

"The Working Man" Display

Manager W. Sorby, of the West End Cinema, Paisley, put out a very interesting and topical street display last week for "The Working Man." He had mounted on a lorry a model of the unfinished Cunarder 534, with topical wording attached, drawing attention to the Arliss film.

Provost Tom Timmons

Tom Timmons, last year's President of the Scottish Branch of the C.E.A., who has been a Bailie of Lochgelly Town Council for several years, was, at the Council meeting last week, elected Provost of Lochgelly. The congratulations of the Trade throughout Scotland are being extended to the genial Tom, who has been a faithful worker in the C.E.A. for many years.

Mr. Timmons was at the Glasgow branch meeting last Wednesday, and in addition to receiving congratulations from his many friends, was officially congratulated very heartily from the chair by T. Ormiston.

P.D.C. Offerings

Alf. Baker announces the following Trade shows of P.D.C. films: "Her Forgotten Past," on November 23, at the Picture House; November 24, "Notorious but Nice," at La Scala; November 27, "Back Page," at La Scala; November 28, "Man of Sentiment," at the Picture House; and on November 29, "Dance, Girl, Dance," at the Regal; all shows will start at 10.45, and the "Old and New London" shorts will also be screened.

Kinemas and Repertory

The Studio Theatre, Edinburgh, which has occupied the old Pringle's Picture House with repertory work for some years, has been compelled to close down owing to lack of public support.

The Palladium, Fountainbridge, which belongs to R. C. Buchanan, was to have been opened as a repertory theatre, but though extensive structural alterations have been completed for some time—including a new frontage, reseating, and the provision of dressing-rooms—no definite arrangements for opening have apparently so far been made.

Kinema Manager's Death

By the death last Thursday of Mr. E. H. Collinson, manager of Green's Playhouse, Renfield Street, Glasgow, the Trade has lost a well-known and popular personality, and Messrs. Green a valued servant. Ernie Collinson had been for over 25 years in the service of Messrs. Geo. Green, Ltd., and had represented them in Rutherglen, Leven and Aberdeen before taking over the Playhouse, Renfield Street, three or four years ago. Mr. Collinson was only ill for a very short time, and his passing is deeply regretted by all.

Rectifiers Explained

A further address of the series of technical lectures arranged by Walturdaw Cinema Supply Co., Ltd., Glasgow, to operators, proprietors and managers was held yesterday (Wednesday) in Green's Playhouse, Renfield Street, at 10 a.m. prompt. S. G. Mundy, A.M.I.E.E., sales manager, Newtons of Taunton, Ltd., gave a lecture—the subject being "Oxide Cathode Rectifier."

G.-B. Dance

The annual staff dance of the Gaumont-British New Parade Cinema, Dennistoun, Glasgow, took place on Wednesday evening in last week in St. Andrew's Halls, small ballroom.

A large company representative of all branches of the Trade spent a most enjoyable evening, and the committee's arrangements lacked nothing to be desired.

Air-minded Patrons

In connection with the showing of "Central Airport" at La Scala, Glasgow, this week, Manager Reed has arranged a very attractive competition, for which six prizes are being presented to patrons, in the shape of free tickets entitling them to travel by Midland Air Service from Renfrew to Belfast and back any day. With this stunt and through La Scala news-reel, his house magazine, Jimmie is certainly making his patrons air-minded.

Film Society

The next meeting of the Glasgow Film Society will be held on Sunday, November 26, in Cranston's P.H., Renfield Street. Among the films screened will be "Flight Machine," a film approved by the Commission on Educational and Cultural Films. A German film, entitled "Der Traumende Mund," featuring Elizabeth Bergner, will be screened in Scotland for the first time, and two shorts, "Harlequin" and "Prague," will also be shown.

Christmas Treat

As usual, Manager C. Ross, of the Picture House, Sauchiehall Street, is running a Poor Bairns Christmas Treat this year. This year a change was made in the usual arrangements in that instead of collections being taken for some weeks prior to the treat, a show was held in the Picture House on Sunday evening, November 19.

The programme was arranged by the convener of the committee, Fred Shoesmith, and the entire proceeds will be handed over to the treat. As usual, tickets will be distributed by the Glasgow Education Authorities.

New Stornoway Kinema

A new kinema is at present being constructed in the Hebrides at Stornoway, in the Island of Lewis. To be called the Stornoway Playhouse, the new kinema will be a thoroughly up-to-date hall, modern in every respect. The seating capacity will be about 1,100, and the house will probably be opened about Christmas. The sound will be Western Electric, and the Playhouse is being constructed by Cowieson's, of Glasgow, who have built quite a number of Scottish halls, including the recently opened Playhouse, Oban.

Aberdeen Improvements

A number of improvements are meantime being carried out in the Picture House, Aberdeen.

The stalls are being re-seated, and the new seats are being better spaced out than previously, in order to allow more leg-room to patrons. The balcony is being reupholstered, while a new generating plant is being provided. New automatic arc lamps are also being installed.

Glasgow Corporation has passed plans submitted by the Parkhead Cross Picture House, Ltd., for extensions at the Louvre Cinema, 27-33, Dervaig Street.

The tender of £79 6s. 4d. of Messrs. W. Draper and Co., Ltd., for the provision of new plant at the kinema room at the M'Lellan Galleries has been accepted by the Glasgow Corporation.

A topical note was struck by this street display for THE WORKING MAN (Warner) during its screening at the West End, Paisley

P.C.T. CONSTRUCTION, LTD.

ANNUAL MEETING

B. & D. CONSOLIDATION SCHEME

By Our City Editor

AT the annual meeting of P.C.T. Construction, Ltd., held on Friday last, Mark Ostrer, the chairman, pointed out that the net profits for the year amounted to £100,764, an increase of £482, compared with the previous year. After deducting the dividend on the 7 per cent. Cumulative Guaranteed Preference shares, the balance available for distribution amounted to £19,602. After recommending that £6,000 be written off from Preference share issue expenses, a dividend of 4 per cent. on the Ordinary shares was proposed. The sum of £5,025 carried forward showed an increase of £262.

He further stated that investments in Leeds Picture Playhouse, Ltd., and Rivoli Cinemas, Ltd., are unchanged. A further £4,000 7½ per cent. Debentures of Regent (Stamford Hill), Ltd., have been redeemed, leaving a balance of £68,000 outstanding. Cash at bank is £12,190, as against £1,964 last year. The balance of expenses of Preference share issues stands at £43,000, and this figure will be reduced to £37,000 by the appropriation, which was afterwards confirmed.

B. and D. Consolidation

Following the recent capital reduction and reorganisation scheme of British and Dominions Film Corporation, Ltd., it is now announced that an extraordinary meeting of the company will be held on December 7 to reconsolidate the shares.

It will be proposed that the shares, whether issued or unissued, be consolidated in such manner that every four shares of 5s. shall be consolidated into one share of £1, and that the directors be authorised to deal with fractions in such manner as they think fit. It is also proposed to alter the Articles of Association.

Argus and Stornoway

At the first annual meeting of the Argus Playhouse, Montrose, a dividend of 5 per cent. on the Ordinary shares was agreed upon. Profit-and-loss account showed a credit balance of £970. The period under review was one of ten months.

An issue of 3,000 7 per cent. Cumulative Preference shares of £1 each and 7,000 Otd. Ordinary shares of £1 each, and 8,000 Deferred shares of 5s. each is being made by Stornoway Playhouse, Ltd.

The company has acquired an existing house known as the "Lewis," but is building a kinema to hold over 1,100 people.

Manx Concern's Increased Profits

A successful year is reported by the Palace and Derby Castle Co., Ltd., owners of some of the principal kinemas and other amusement resorts in the Isle of Man.

After allowing for all contingencies, there is a net profit of £12,965, giving £18,396 disposable, and out of this the directors recommend a dividend of 5 per cent. on the preference shares and 7½ per cent. on the ordinary shares. A sum of £1,750 is written off on the property account, and £5,396 is carried forward, as against £5,431 last year.

Last year, the company's net profit was £11,129, and the ordinary share dividend was 6¼ per cent. During the year, a sum of £2,142 was spent out of revenue on repairs and renewals to property. The reserve fund now stands at £47,000.

The directors record with regret the death of Robert Stott, the only surviving member of the original board of directors, who served the company faithfully for 46 years.

Loew's Profits

Loew's, Inc., reports a net profit of 4,034,289 dollars, after all charges and dividends on subsidiary's Preferred stocks, for the year ended August 31 last.

This is equal to 2.14 dollars per share of common stock, after deducting 893,405 dollars paid in Preferred dividends.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	4/-	3/10½	—/1½
" " 7½% Pref.	16/3	16/3	—
Assoc. Brit. Pict. 5/- Ord. ...	4/-	3/10½	—/1½
" " " 6% Pref. ...	15/9	15/9	—
A.P.P.H. Ord.	25/3	25/3	—
Assoc. Talk. Pic. Ord. 5/- ...	-/4½*	-/4½*	—
Baird Televis. 10% Prefd. Ord. 5/-	1/3	1/3	—
Baird Televis. Defd. Ord. 5/-...	1/4½	1/3	—/1½
Blackpool Tower Ord. £1 ...	65/-	65/-	—
Brit. & Dom. Defd. 1/-... ...	-/3	-/3	—
" " Prefd. Ord. ...	4/9	5/-	+-/3
" In. Films (Props.) 10/- Ord.	-/9	-/10½	+-/1½
" Lion Pref. Ord.	1/9	1/9	—
" " Def. 4d.	-/3	-/3	—
Gains. Pic. Ord. 10/- pd. ...	11/-	11/-	—
Gaumont-British Ord. 10/- ...	15/9	15/-	—/9
" " "A" Ord. ...	7/3	7/1½	—/1½
" " 5½% 1st Pref. ...	20/1½	20/1½	—
" " 4½% New Debs.	£97⅛	£97	—2/6
General Thea. Pref.	11/-	10/-	—1/-
" 6½% 1st Mort. Deb.	£95	£94¾	—5/-
Ldn & South Super Cin. 2/-Ord.	-/3	-/3	—
Mdme Tussauds 1/- Def. ...	2/7½	2/4½	—/3
" " £1 Pref. Ord.	27/6	27/6	—
" " 6% 1st Mort. Deb.	£99½	£100½	+£1
Moss' Empires £1 Ord. ...	11/10½	12/6	+-/7½
" " £1 Cum. Pref. ...	11/3	11/3	—
" " 6% Deb.... ...	£100	£100	—
" " 4% Perp. Deb....	£67½	£67½	—
P.C.T. Ord. 10/-	20/-	20/-	—
" 7½% Ptg. Pf. Ord.	24/9	24/6	—/3
" Cum "A" Pref. £1 ...	26/10½	26/10½	—
" " "B" ...	26/-	26/-	—
" Const. 7% Pref. ...	23/3	23/4½	+-/1½
Stoll P.T. Corp.	3/3	3/3	—
United P. Thea. 10% Pref.Ord.	-/4½	-/4½	—
" " " 7% 1st Mort.Deb.	£53½	£53½	—

£1 Shares unless otherwise stated. *Nominal.

MARK OSTRER

Stewart-Warner

Stewart-Warner Corporation continues to pile up losses. That for the September quarter was, however, much smaller at 14,065 dollars, making the total loss for the nine months 1,057,894 dollars. Last year the corresponding quarterly loss was 660,161 dollars, making the loss for the nine months up to 1,684,094 dollars.

Markets Lack Interest

As recent reconstruction schemes and other developments in the finances of several of the main kinema companies have now been more or less completed, few shares in this section are attracting the attention of investors, with the ultimate result that little activity is taking place and a rather depressing tendency prevails.

The feature of the market, however, although one of share depreciation, was centred around Gaumont-British issues as well as the shares of its subsidiary company. The 10s. Ordinary shares of Gaumont-British fell 9d. during the past week to 15s., and the "A" Ordinary declined to a less extent. The New Debentures were also lower at £97, but the Preference shares were steady.

A decline of 1s. to 10s. occurred in the price of General Theatres Preference shares on rumours that it was believed that the company was considering a capital reorganisation, this, at the same time, depressing the Debentures to £94¾.

Shares of A. B. P. C. and the old issues of A. B. C. created little interest for the market, all of these remaining around previous levels, and P. C. T. shares were similarly unaffected. Baird Television Deferred at 1s. 3d., and Madame Tussauds Deferred at 2s. 4½d., were somewhat lower, but the Debentures of the latter concern were marked £1 higher at £100½. A small rise also took place in the Ordinary shares of Moss Empires, together with B. and D. Preferred Ordinary at 5s., and British Instructional Films at 10½d.

NEW PRIVATE COMPANIES.

Odeon (Kenton), Ltd.—Registered November 18. Capital, £7,100 in 7,000 8 per cent. cumulative preference shares of £1 each and 2,000 ordinary shares of 1s. each. The permanent directors are:—Oscar Deutsch, chairman of Cinema Service, Ltd., William G. Elcock, C.A., Frederick S. Bates, Israel Polsky. Solicitors: Stoneham and Sons, 108a, Cannon Street, E.C.

Progress Pictures, Ltd.—Registered November 16. Capital, £15,000 in £1 shares. Producers of kinematograph films. Solicitors: Cardew, Smith and Ross, 27, Ely Place, E.C.1.

Jardine-Smith Organ Co., Ltd. — Registered November 15. Capital, £6,000 in £1 shares. Objects: To acquire the business of a manufacturer of organs, organ parts and musical instruments of all kinds, heretofore carried on by Edwin C. Jardine-Smith at 98a, Braemar Road, Moseley Road, Fallowfield, Manchester, and to adopt an agreement with the said Edwin C. Jardine-Smith and Peter H. Altham. The directors are:—Edwin C. Jardine-Smith, "Exonia," 2, Egerton Road, Chorlton-cum-Hardy, Manchester; Thos. C. Clayton (chairman), 29, Mill Lane, Heatley, Ches. Registered office: Rutherford Chambers, Bow Lane, Princess Street, Manchester.

Alcazar (Hounslow), Ltd.—Registered November 14. Capital, £1,000 in £1 shares. The subscribers are:—James H. Tilney, Palace Court Hotel, Queensborough Terrace, W.2; Mrs. Beatrice Tilney, Palace Court Hotel, Queensborough Terrace, W.2. James H. Tilney is a director for life. Solicitors: Dolman and Sons, 26, Dock Street, Newport, Mon. Registered office: Alcazar Cinema, Staines Road, Hounslow.

Hyde Park Picture House (Leeds), Ltd.—Registered November 14. Capital, £1,000 in £1 shares. To acquire the Hyde Park Picture House, carried on by H. Child at Brudenell Road, Leeds. The directors are:—Harry Child, 4, Thornfield Road, Headingley, Leeds, kinema proprietor; Arthur J. Child, 4, Thornfield Road, West Park, Leeds, hotel manager. Harry Child is permanent governing director subject to holding 500 shares. Solicitors: Craven and Clegg, 6, East Parade, Leeds.

Angus Cinema, Ltd.—Registered in Edinburgh November 13. Capital: £2,000 in £1 shares. The directors are:—J. M. Suttie, 25, Campfield Road, Broughty Ferry; Victor S. Hamilton, 6, Greenfield Place, Dundee. Registered office: The Regal Cinema, Dundee Street, Carnoustie.

Screen Vaudeville, Ltd.—Registered November 18. Capital, £100 in £1 shares. Producers and renters. The directors:—Alfred F. H. Baldry, 69, Philbeach Gardens, S.W.5, film producer; Alexander F. C. Brown, 11, Richmond Buildings, Dean Street, W.1; Geoffrey Goodhart, 3a, Bruton Street, W.1, musical director. Secretary: R. McLavy. Registered office: 5, Clement's Inn, W.C.2.

Proprietary Holdings, Ltd.—Registered November 16. Capital, £1,000 in £1 shares. Theatre, music-hall, kinema proprietors, etc. The directors are:—David Rosenfield, 20, Victoria Street, Manchester; Wm. Madigan, Brookleigh, Manchester Road, Rochdale; Robert H. Smithies, Dean Bank, Buersil, Rochdale. Secretary: J. McCracken. Solicitor: Sam. L. Coupe, Greenway, Norden, Rochdale. Registered office: Prudential Chambers, South Parade, Rochdale.

RECEIVERSHIPS (APPOINTMENT OR RELEASE).

Brooke-Hughes, Ltd.—E. J. Deane, of State Insurance Buildings, 14 Dale Street, Liverpool, was appointed Receiver on November 2, 1933, under powers contained in debenture dated September 6, 1933.

INCREASES OF CAPITAL

Welsh-Pearson Productions, Ltd., film producers, etc., 3, London Wall Buildings, E.C.2.—The nominal capital has been increased by the addition of £1 beyond the registered capital of £100. The additional capital is divided into 10 "A" special and 10 "B" special shares of 1s.

West of England Cinemas, Ltd., 2, St. Andrew's Place, Cardiff.—The nominal capital has been increased by the addition of £14,500 in £1 ordinary shares beyond the registered capital of £25,500.

NAMES in the NEWS

A Record of Men and Movements

Branch Treasurer Resigns—Liverpool Changes—Scottish Appointments—More Councillor Exhibitors

IT was with feelings of real regret that the members of the Notts and Derby branch of the C.E.A. received the resignation of **Sydney Gunn**, of the Globe, Trent Bridge. Mr. Gunn, who has been a member ever since the formation of the branch, has lately carried out the duties of treasurer. I understand that the reason for the resignation was that Mr. Gunn has temporarily left the Trade.

At last week's meeting of the branch, the hope was expressed that Mr. Gunn would soon be with his exhibitor friends again. Joe Pollard voiced the views of everyone when he expressed the keen regret of the members and his resolution to place on record how much the branch appreciated Mr. Gunn's services was unanimously agreed to. In the meanwhile, the chairman, E. C. Morris, will act as treasurer until the annual meeting.

Two Liverpool Appointments

Having relinquished the management of the Doric Kinema, Westminster Road, Liverpool, a position which he held for seventeen years, **E. Jones** has been appointed manager of the Tivoli Kinema, Roscommon Street, Liverpool, in succession to A. Roberts. The Doric Kinema, which was at one time the Westminster Music Hall, was recently acquired by A. E. Radam, who has appointed **Mr. Connor**, formerly of the King's Kinema, Wallasey, as manager.

After having been manager of the Prince of Wales Kinema, Liverpool, for the last six months, **W. R. E. Cross** has transferred to the Commodore Kinema, Stanley Road, Liverpool, as assistant manager to Mr. Cottrell. Mr. Cross, who is the son of Ald. J. C. Cross, a former Lord Mayor of Liverpool, entered the kinema Trade a little over 12 months ago, as assistant manager of the Olympia. The Prince of Wales is in the Regent circuit and the Commodore and the Olympia are A.B.C. halls. As previously recorded in the *Kine.*, **C. Stuart Burgon**, of the Empire, Rotherham, succeeds Mr. Cross at the Prince of Wales.

H. Burrows, for the last six and a half years manager and licensee of the Swan Picturedrome, Old Swan, Liverpool, has resigned his position there to take over the control of the Chesterfield Corporation Theatre.

Mr. Burrows' varied career in the business started in 1912 when he was chief operator-electrician at the Picturedrome, New Mills, Derbyshire. From there he went to the Prestwich Picturedrome, near Manchester, and in 1915 to the Premier, Liverpool. Following the war period he was demobilised in 1919, and secured the position as chief operator at the Swan Picturedrome, where early in 1920 he was promoted to assistant manager licensee.

New Rotherham Manager

F. W. Steel has been appointed to succeed C. Stuart Burgon as manager of the Empire Super Kinema, Rotherham. Mr. Steel comes from another A.B.C. kinema, the Empire, Newcastle-on-Tyne, of which he has been manager two years. During the ten years he has been connected with the Industry Mr. Steel has had a wide experience, and believes that to ensure success films must be put over to the best advantage.

Bristol Presentation

J. Leo-Rippin, who has now taken up his appointment as manager of the New Embassy, Bristol, was presented by the staff of his old house, the Queen's, Cardiff, with a silver table lighter and cigar cutter in the shape of a knight in armour, and a box of cigars. Mr. Rippin was also the recipient of several gifts from various patrons of the house, and he brings with him to Bristol the best wishes for his future success from both the patrons and the staff of the Queen's.

It is understood that **Ewan Davis**, of Cardiff, who is now interested in kinema activities in Bristol and Bath, will shortly become associated with the 1908 Circuit of Gloucester Halls.

Constance Cummings in BROADWAY THROUGH A KEYHOL (U.A.)

The sympathy of his many friends will be extended to **Harry Goodman**, manager of Radio's Birmingham branch, who is suffering from a nervous breakdown.

G. W. Brocklehurst, who has been with Butcher's Manchester branch for some time as representative, has been appointed branch manager in succession to **S. W. Pink**, who has joined Fox in Liverpool.

Jack Baum, who was originally on the renting side in Lancs. and became an exhibitor, has, following his disposal of the Victory, Miles Platting, joined the Manchester branch of British Lion as traveller.

Prior to his departure to take over the management of the Rex, Glasgow, **W. Burrows**, who has been resident manager of the Palace, Arbroath, was presented with a cigarette stand by the staff of the Palace. Mrs. Burrows was made the recipient of a handbag. **George Law**, who succeeds Mr. Burrows at the Palace, Arbroath, has a long experience of kinema life, having been musical director and manager for over 14 years.

Largs Town Council is the richer by the election to a seat of **John Robertson**, of the Picture House, Largs. It was John's first time of asking, too; and he beat the sitting member by a substantial majority.

I am sorry to hear that **W. ("Pop") Whitehead**, one of the best-known members of the kinema Trade in Manchester, is at present in Nell Lane Hospital, Manchester, with leg trouble. His many friends will join me in wishing him a speedy recovery.

Another well-known exhibitor on the sick list is **Frank Prior**, the manager of the Croydon Hippodrome, whose friends will regret to hear that he has had a breakdown in health. Acting on medical advice, he has had to "lay off" and will be at home for three or four weeks. Here's wishing him a speedy recovery.

I am asked by **John Briggs** to express through the medium of the *Kine.* his appreciation to all who have written congratulating him on his appointment at the Leeds Rialto Theatre, and to whom he cannot respond individually.

The general managership of Lancashire Entertainments, Ltd., a concern with kinemas in Eccles, Patricroft and Ashton-under-Lyne, has been taken over by **W. E. Marshall**, manager of the Savoy, Burnley. He will have charge of the circuit. After acting as manager of several halls, Mr. Marshall came to the Savoy from Burnley Palace 18 months ago.

R. Wilson has assumed the management of the Ardwick Picture House, Manchester, in succession to G. Brelsford. Mr. Wilson was formerly at the Salford Hippodrome and Preston Hippodrome.

A well-known pioneer of the Trade in Lancashire, "**Billy**" **Whitehead**, who has recently been associated with the exhibiting side, has been appointed a local representative in Manchester for A.B.F.D.

Coun. J. H. Stansfield, of Stockport, one of the best-known showmen in the town, and past president of the Stockport C.E.A. and past chairman of Lancs. Cinema Old Boys, has been re-elected to the Stockport Council; while Coun. J. F. Emery, the retiring Lord Mayor of Salford, was also re-elected to the Salford Council at the recent municipal poll.

MONITOR.

B. & D. REDUCTION

Sanctioned by Court

A reduction of the capital of the British and Dominions Film Corporation, Ltd., from £500,000 to £275,600 was confirmed by Mr. Justice Maugham, in the Chancery Division, on November 20.

Mr. Gordon Brown, for the company, stated that the loss was due to the money spent by the company in silent pictures at the time talking pictures were introduced. The result was that the silent pictures which had been produced became almost worthless. The company, in addition, had had to incur expenditure in establishing sound studios.

During the two years and a half the company had produced sound films it had made a profit which had been applied in reducing the previous loss.

"DAMAGED LIVES"

Passed at Stoke

After a lengthy discussion, the Stoke-on-Trent City Council gave their sanction to the presentation of "Damaged Lives" (Columbia), which is being presented under the auspices of the British Social Hygiene Council.

The Medical Officer of Health, it was said, was very much in favour of it being shown in the city, for he considered it had a great educational value from a health point of view.

Manchester Watch Committee has given sanction for the opening of kinemas on Christmas Day.

Herne Bay U.D.C. reports that the total amount available for allocation to charities in connection with Sunday kinemas for the quarter was £54 12s.

SCOTLAND DOES NOT LIKE THE CONTRACT

BRANCH STRESSES NEED FOR ARBITRATION

Legal Point on Signed Confirmations

HOW BENEVOLENT FUND IS HIT

SCOTTISH members were well represented at the monthly meeting of the Scottish branch held last Wednesday in the Central Halls, Bath Street, Glasgow. During the meeting Thomas Ormiston, C.B.E., the chairman, very warmly congratulated Tom Timmons on being appointed the Provost of Lochgelly, and this announcement was received with great applause.

JOHN A. HOUSTON, the secretary, in submitting the report of the executive, said that Mr. Ormiston had had a meeting with the E.T.U., but matters had been purely formal and the meeting was satisfactory.

It had been agreed by the executive to approach the magistrates of Glasgow for permission to open on kinema Sundays, and a letter had been received from Mr. Green pointing out the difficulty in regard to the question of free films for charity shows. The Secretary had been instructed to write to Mr. Levy, asking that when shows were held in Glasgow, the clause with regard to the 10 per cent. to the Benevolent Fund should be deleted.

A Settled Tax Policy

A. B. King submitted the report of the last General Council meeting, and added a report on the Entertainments Tax. He said that by that day's post most of the exhibitors would have received the forms which he hoped they would fill up because very valuable information could be collected, so that they could go to the Chancellor of the Exchequer and show him the effect of the Entertainments Tax on the cheap seats. So far as Scotland was concerned, all the conveners in the districts had agreed to carry on.

Their policy was quite clear. Those exhibitors who had paid the tax since November, 1931, would not be expected to pay twice if they got a remission, but those who had passed it on, then the public would get the benefit of any remission.

Ready for Arbitration

Mr. King spoke at length upon the new standard contract. He said that the members should read the report of the C.E.A. committee very carefully, because some of the conditions the renters asked them to agree to were absolutely absurd. He thought they should never sign such a contract. He pointed out several clauses over which he said there was disagreement. They had reached the stage now when they were prepared to submit this to arbitration, and he was hoping that the renters would agree to that. If there was nothing for them to fear, there was nothing for them to fear in arbitration.

Points on the Contract

In reply to a question regarding the clause in the new standard contract relating to carriage of films, Mr. Ormiston said that now that films were on a percentage basis it was unreasonable that the exhibitor should pay the whole of the carriage. He had made that plea before, and some of the renters were impressed by the argument, "but, of course," added Mr. Ormiston, "it takes more than reasonableness to impress the K.R.S. as a body."

Provost Timmons said that the General Council should do all in their power to see that the renters should go half-way. It would be a great help.

Peter Pickard said that with regard to the standard contract, he noticed most of the clauses had been inspired by the renters. He wanted to know if any of the general body of independent exhibitors had any suggestions to make.

Mr. Ormiston replied in the affirmative, and said that the standard contract had been going on for perhaps two or three years, and during that time they had collated from all branches all the suggestions they had to make.

If the contract was not confirmed within seven days the exhibitor's signature was not legally binding. The law of Scotland was that the signing of one part of the contract did not make it legally binding. If the renter sent back the contract after seven days it was not a contract unless the exhibitor accepted it.

Wide Range

Mr. Gilchrist asked if any technical report had been printed in regard to Wide Range sound. Mr. Ormiston said he did not remember that they had had any official report.

Louis Dickson: The position is that the producing companies in America are not using Wide Range. It will not give you much better results on your present set, provided, of course, it is a good set. The public could not see any difference, although the technical men might see a little.

Mr. Ormiston said the question of a technical report on Wide Range would receive consideration.

"Horror" Cartoons

George Singleton raised the question of the "King Klunk" Cartoon, which was given an "A" certificate by the censor. He said he was under the impression that the film came into the "horror" category. Perhaps Mr. King would enlighten him if it was a "horror" film, or if it was given an "A" certificate on the grounds of it being vulgar.

Mr. King said it was a "horror" film, and Bailie Welsh then said that he thought it was a fact that the merits of this film were rather mixed up with cartoons in general. This "King Klunk" was ruled out because, in the opinion of the censor, it was a "horror" film, but he thought any of them seeing the film would have disagreed with the censor. He himself did not think it could be regarded as a "horror" film, but the censor had certified it in the same category as some of the "horror" films they had seen.

"The Cinema" Ban

A. E. Pickard then asked questions regarding the dispute between *The Cinema* and the C.E.A. He thought that the present moment was a suitable time to discuss the matter.

Mr. Ormiston said that the position was that a very lengthy report was being prepared in regard to this dispute between *The Cinema* and the C.E.A.

A. E. Pickard: Can you give me any idea what the dispute is about?

Mr. Ormiston: I can—but I won't. (Laughter.) The document which is being published was very carefully prepared. I am not going to run the risk of any gentleman misquoting what is appearing in that document.

For the Annual Meeting

It was reported that resolutions must be lodged at the next meeting for the Annual Meeting which takes place on January 31. 1934.

Caught Shortt

A letter was read from Mr. Levy, in which he spoke about the censor's certificate at the beginning of films. He said that producers inserted this certificate, but complained that very often when the films were returned these certificates had been eliminated. The renters provided a very large quantity of footage in replacing these film certificates.

Mr. Bennell suggested that the censorship certificate should have sound on it. At present there was no sound, and he suggested that the operators like to start a picture with sound.

Mr. Ormiston: They could always put "For he's a jolly good fellow" on it. (Laughter.)

Mr. Houston then read a letter from an exhibitor who said that he had had a chat with his operator on the subject of the certificate. The operator had replied that they should put sound on the certificates. The proper place for it would be before the main title.

Mr. Ormiston said that although he had made a jest of it, he thought Mr. Bennell's suggestion was an excellent one, and it would be sent up to London.

Operators' Classes

A letter was read from the Walturdaw Co. in regard to lectures for operators, suggesting that managers might tell their operators the time and date of the classes. At the last lecture there were 100 operators and managers present, but there was still room for improvement.

Mr. Ormiston said he thought it was the very least they could do to give intimation to operators, and so far as humanly possible to give them time to go to the classes.

40 per cent. Too Much

A letter was also read from Mr. Gilchrist, of the Electreum Cinema, Glasgow, asking if the film "Cavalcade" could be booked at 40 per cent.

Mr. Ormiston said he might tell them that he had not personally booked "Cavalcade" at 40 per cent., nor even at 50 per cent. He could not get it at 40 per cent., and he did not take it. He then went on to speak about the challenge by the Fox Co. to the C.E.A., and said that an exhibitor who booked the films at more than 40 per cent. was a fool.

V.-P. Candidate

There was also a letter from the South Wales branch, intimating their proposal to nominate for the vice-presidency Richard Dooner, and asking for the support of the branch.

Servicing and Depreciation

Mr. Ormiston said that the point before them was the RCA contract. He did not happen to have RCA, but he understood it was open to those who had to purchase their set after three years. If they exercised that option they could discontinue the service arrangement they were at present compelled to pay £3 to £5 a week for. If they did not exercise the option they must go on paying for the service.

It might be to their advantage to pay this option money and become the owners of their set merely for the purpose of getting rid of this liability of service charge. Many operators were so clever they were able to maintain their sets. There was also this question that the figure became capital, and they were entitled to depreciation allowance.

Mr. Bennell said he believed that RCA held some Western Electric patents. What would be their position as users of Western Electric patents?

Under the hire-purchase agreement, said Mr. Ormiston, the lessee would not be responsible for any infringement of patent. The lessors would be responsible. Once they became owners they might be liable, but he would arrange that this question be brought to the Legal Department and get an absolute ruling on it.

D. A. Stewart said that after they had paid their £40 they never became absolute owners of the apparatus. RCA could come in and say they were infringing patents.

Mr. Ormiston: This is a technical and legal point which has not yet been definitely settled.

Mr. Singleton: The purchaser of such an equipment will get an allowance from the Inland Revenue of depreciation at the rate of 7½ per cent.

Mr. Ormiston: That is the rate at the moment, but we are trying to get an increased depreciation dating back from the purchase of the apparatus.

Another Benevolent Fund Blow

Mr. Ormiston, explaining the position of Sunday kinemas in Glasgow, said that the magistrates of Glasgow had agreed that 90 per cent. of the gross takings must be given to the charity named in the application. That left only 10 per cent. margin for expenses. They had arranged with the K.R.S. that the wages of staff should be a charge on the takings. These wages and expenses would not have to exceed 10 per cent. Therefore, the clause that was in the model conditions that were drawn up by Mr. Levy that 10 per cent. of the takings should go to the Benevolent Fund must obviously be deleted when it comes to Glasgow.

T. ORMISTON, M.P.

A. E. Pickard carried on the discussion of Sunday kinemas and concerts, and alleged that these had an effect upon suburban kinemas. Mr. Stewart said it would be better if Mr. Pickard looked on it another way, that they were benefiting good causes. Peter Pickard retorted that if they had that in mind they should run charity shows during the week. This, his father had done on a Friday night, when the takings were given to the Necessitous Children's Fund.

Mr. Ormiston challenged a statement later made by A. E. Pickard that operators worked from 10.30 in the morning until 11 o'clock at night. "If any exhibitor did that," he added, "I would not like to be in his shoes when he goes to the licensing bench next year."

Pickard Pessimistic

Peter Pickard then rose and said:—"I view with very much concern the progress of mergers and the formation of cartels and monopolies in this business on both sides, but particularly on the side of the renters.

"We independents are being squeezed slowly out. A lot of people I have talked to admit that view, but they have not said much about it—yet. We have seen in the last six months in the Trade papers how certain concerns have been merging. I am watching the position very keenly myself, and I have a lot of people watching the position. I warn those people to be very careful because not only will they meet with resistance, but they will meet with more definite and emphatic aggression. There is going to be a hell of an outcry."

Mr. Ormiston: The only observation I have to make is that I am sorry to say the warning he has given has come too late. I rather think he has thought of political action. I think he will find it will be exceedingly difficult to get political action in this country in regard to mergers and combines. It was tried years ago in connection with the legal trust, and while that was defeated at the time, it is now a very much greater monopoly and trust than was thought to be at first.

Action v. Words

Mr. Welsh: If there is any truth in what Mr. Pickard says, then the only thing that will help the exhibitor is not fiery speeches but concerted energetic action at the right time. The greatest difficulty we have among our members are those of the anarchistic type of mind who are more concerned as to what they are going to do, and not see the benefit of concerted action. I am hoping that we can get concerted action.

Hire or Hire Purchase?

C.E.A. SECRETARY CLEARS THE AIR

ON the question of hire-purchase, the following letter from W. R. Fuller, general secretary of the C.E.A., was read at the meeting of the Scottish brand last week:—

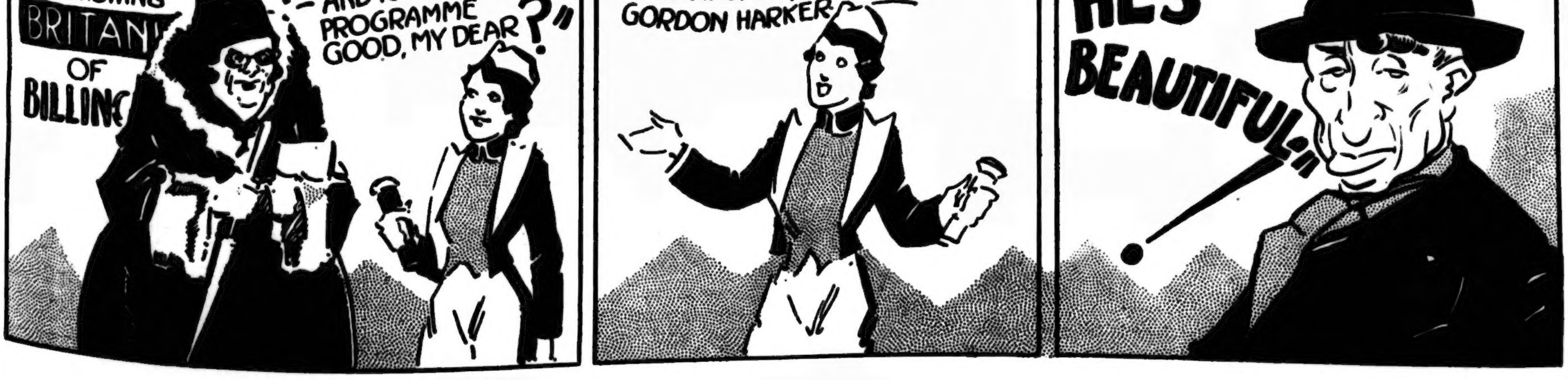
"In answer to your letter of the 6th inst., this whole matter has been up very frequently before the Legal, Finance and Parliamentary Committee and the General Council, and there are no acute differences. The position is quite straightforward. If an exhibitor has a contract of hire only he can charge his instalments as an amount paid against revenue. If he has not got a contract of hire, but one of hire-purchase, that is dealt with in the same way as any other hire-purchase agreement.

"A form of hire-purchase used in the motor trade prescribes eleven instalments of hire and the hirer by paying a similar amount one month later gets the option to purchase, but no one has yet contended that if he did not purchase that the contract should be revised as one of hire.

"If a contract is one of hire and purchase—which I understand is what is meant by hire purchase—you cannot separate the hire sections from the purchase sections and claim because an article is not purchased that the contract is of hire. It is, however, unnecessary at the moment to enter into a dissertation on the difference between hire-purchase and hire, as it is quite possible we shall find the solution to some of our present difficulties in time to submit to the General Council next month."

OUR USHERETTE

By J. P. DAVIS


NOW SHOWING
BRITAN
OF
BILLING
"—AND IS THE PROGRAMME GOOD, MY DEAR?"
"OO! MADAME, DON'T MISS GORDON HARKER"
HE'S BEAUTIFUL"

D

Is the C.E.A. "Incapable"?

CHALLENGE BY NOTTS AND DERBY

Criticism of the General Council

"I AM fast coming to the conclusion that the C.E.A., as at present constituted is incapable of representing the interests of the kinema proprietors, especially the small ones." In these words J. Langham Brown, formerly a member of the General Council, caused a sensation at last week's meeting of the Notts and Derby branch.

J. POLLARD

At the close of a long discussion on the alleged booking combine Mr. **Brown** said he was prepared to support a proposal that three members should put their heads together and find a concrete case to put before the General Council. He thought, however, it would only tend to show how ineffective they were in trying to protect individual proprietors or managers so long as the General Council was composed of so many varying interests.

J. **Pollard** (Mansfield), as a member of the General Council, immediately resented this as a reflection on those sitting round the table by one who, until recently, served on the General Council himself.

H. **Elton**: He said the C.E.A.—not the General Council—is incapable of protecting its own interests.

Mr. **Brown**: No matter what Mr. Pollard may say—during the three years I served on the General Council I was able to assess the value of their deliberations.

"The time, in my opinion, is fast coming when the resolution submitted by Mr. Metcalfe about two years ago, that our constitution is of such a nature that it requires remodelling, should be again considered, and that the interests of the smallholders should be protected even if it comes to two sections of the association. We shall see what happens to your resolution and if it achieves anything for the small halls."

Not Interested

The meeting was presided over by E. C. **Morris**, and Mr. **Harris** (Lincoln), directly after the minutes had been read, protested at the reported statement of a member of General Council concerning the offer of £500 towards the Entertainment Tax Campaign Fund, "I am not interested in it."

The member, he thought, should be publicly named for setting such a bad example, in view of the General Council's letter asking for full support.

Mr. Pollard pointed out that they must realise that people looked at the campaign from different points of view. One wanted a flat rate, and another something else. The majority of the Entertainment Tax Committee were, however, going out for a campaign to bring the tax back to a pre-standard basis by stages. The main plank to begin with is a reduction of the 7d. seat to 6d.

Mr. **Elton** said they must not worry about personal opinions expressed outside the General Council, as he understood was the case here. However, he felt the remark was contrary to the general interests of the Industry.

Mr. **Pollard** said even M.P.s said a good many things outside that they would not say inside Parliament.

Reverting to the subject at the close of the meeting, he said: "We understand the Chancellor has a surplus, and we feel that as the tax was put on in time of emergency we should, to say the least, have some consideration.

He made a strong appeal to every exhibitor to send in his returns, and to show united support. They were fighting for the very existence of their business.

Advertising?

With reference to the branch complaint, at the last meeting, of Piccadilly liquor advertisements appearing in a certain film, the secretary (Fred A. **Prior**) read a letter from the film company concerned, quoting the assurance of the producer that a clock (with which an advertisement was associated) figured by accident in an episode lasting seven seconds. The clock was merely used to establish the time, which was important, as Big Ben was out of the question owing to scaffolding.

The **Chairman** said two advertisements were on a "close up," side by side, and there was no question of time on one of the clocks.

Mr. **Harris** (Lincoln): Why pick a clock with a glaring advertisement on when there are hundreds of clocks in London?

Next Year's Leaders

A letter was read from the North Wales branch asking for support for R. Dooner, of Maesteg, who has been nominated for the vice-presidency of the C.E.A.

In answer to a question the secretary said Mr. Pollard was nominated for the presidency.

Mr. **Pollard** said that having been in touch with Mr. Dooner for some years he did not know any member who could more justly claim to be nominated for the vice-presidency. He was an independent, he had the courage of his own convictions, and anyone associated with him on the General Council would agree that he was a 100 per cent. candidate for the position. He (Mr. Pollard) moved that the branch should support him.

H. **Elton** said the name Dooner had always stood high in the Council, and he (Mr. Elton) heartily seconded.

Mr. **Harris** and Mr. **Langham Brown** supported and the motion was carried unanimously.

Progress Committee

In his report on the last General Council meeting Mr. **Pollard** referred to the resolution proposed by Mr. Prior (Notts and Derby) that a progress committee should report to each meeting, and so save a lot of time wasted in asking and answering questions. It did not, he said, get the support of the president, but they managed to carry it—which showed the influence of Notts and Derby although it was only a small branch.

Mr. **Harris** thought great credit was due to their representatives for getting such an important resolution through.

"Combines"

At the close of the discussion on the scotching of an alleged combine of manufacturers, Mr. Langham Brown said there were more "rings" than they realised working against the exhibitors every day in various forms. He especially mentioned their advertising rights.

Another member referred to booking combines, another to their weakness through not being strong. A third member said there had never been loyalty in the C.E.A., and never would be.

An interesting question cropped up regarding information given to an exhibitor by a renter's agent concerning percentage bookings by another exhibitor, and among others who protested at this sort of thing were Mr. Pollard and the chairman.

Eventually it was decided to inform the General Council that this branch resents discussions by renters of individual business, and asking whether some action cannot be taken.

Mr. **Elton**: You want the central authority to control peoples' tongues.

Richard Arlen and Judith Allen play lead in the new Paramount picture, CAP'N JERICHO, which is to be Trade shown on Tuesday morning at the Carlton

PRAISE FOR THE CONTRACT

WEST LANCS CHAIRMAN AGREES WITH RENTERS' PROPOSAL

THE new standard contract was again discussed by the West Lancs members at their meeting in Preston last week. H. Simpson (Ulverston), the branch delegate, brought up the matter in his report on the General Council's discussion.

The renters, he said, wanted to put themselves in the place of preferential creditors.

The chairman, J. **Atroy** (Lancaster) said he was not in agreement with the General Council's attitude towards this. A film took the place of the human performers who provided entertainment before the days of the kinema, and the performers always had preferential treatment.

But in those days, any travelling company sent an agent who would see to the billing and advertising. He could not understand why the renters, who were sending out pictures for which they got anything up to £2,000 in a week, did nothing in this respect.

They just sent out the film in a tin box and the exhibitors had to pay carriage and insure it against loss.

"But I should be very pleased," he said, "for anyone to sit beside me in the pay box and take their share of the receipts. I should certainly give them preferential treatment before other creditors."

H. **Hargreaves**, the secretary, said there was a difference between films and flesh and blood performers, as wages were always the first consideration. The renters should stand their chance as everyone else did.

The Business Bringer

"It is the films that bring the money into the box-office, and they should have the money that they bring," declared Mr. **Atroy**. People were paying to see the films and the renters were entitled to their share.

Mr. **Simpson** stated that the main reason for the company having preferential treatment in the old days was to enable them to get out of the town in which they were playing.

Pamela Ostrer, the 17-year-old daughter of Isidore Ostrer, has been chosen to play opposite Conrad Veidt in JEW SUSS, shortly to be commenced at Shepherds Bush, under the direction of Lothar Mendes

When a member pointed out that in the early days of the talkies it was common for a cash-man to come around from the renters, the **Chairman** drew attention to another aspect of the matter.

He said he would prefer an arrangement like that, for at present, if there were a robbery at the theatre, the exhibitor would be responsible for all the money.

Arbitration

He added that his idea about the proposed contract was that the exhibitors should get a contract drawn up; the renters should do the same, and he was certain they would have to go to arbitration—if they could get an arbitrator. The only one he could suggest for the kinemas was Hitler. (Laughter.) He was certain they would never get an agreement with the renters.

Mr. **Simpson** said he did not think any good could be done at the moment by discussing these things. They should wait until an arbitrator was appointed, and then it would be up to them to suggest what clauses they thought should be in the contract.

The details of the application for Christmas Day opening in Preston were discussed, and, later, the **Secretary** urged promptitude with regard to P.R.S. returns.

EFFORTS FOR TAX REMISSION

LEICESTER PRESSES FOR CAMPAIGN

Branch Carnival Plans

THE usual monthly meeting of the Leicester and District branch was held under the chairmanship of G. H. **Scarborough**. The following members were present—T. W. Roberts, E. D. Hainge, R. W. Marchbanks (treasurer), L. Swannick, W. H. Tyers, — Black, and C. F. Bailey (secretary).

The **Treasurer** reported a credit balance of £37 3s. 1d. There were no outstanding accounts.

The Tax

A letter was read from head office regarding the remission of Entertainment Tax up to, and including, 6d., suggesting the most convincing arguments would be by getting exhibitors to recount their own experiences when interviewing Members of Parliament.

The secretary of the Leicester branch has sent round a letter, informing members that he could supply literature to be had from head office, and asking if they will approach their candidates to see if they were in favour of the remission. One member had replied, stating he had had an interview with two candidates who were quite in favour.

The **Chairman** said they would have to take their stand again, and if shortage of money was the only reason they did not get it on the last occasion, then they probably have a chance this time, if they put the same amount of effort in it. The public would not be asked to sign petition forms, but the Association was asking for comparative statement of takings.

A committee was then formed to deal with this matter.

Carnival Report

The committee formed in connection with the Carnival met on September 2, and again on November 4. It was agreed that price of admission be 3s. 6d., evening dress, and that no cabaret to be given this year, as in former years. Several prizes have already been offered, and a number of kinemas have arranged for a monthly ticket to be given as a prize. There would be no fancy dress parade this year, but the star would choose the winner of the competition as the evening progressed. More prizes would be given as spot prizes.

The **Chairman** suggested that all the kinemas in Leicester be asked if they would be agreeable to issue a monthly ticket to add to the prize list. The date arranged for the Carnival is January 12, 1934.

It was agreed to have the same number of trailers as before, as the cost had been most reasonable. All present were agreeable to have slips on all hoarding publicity regarding the Carnival. The Chairman suggested bills in the vestibules, and it was agreed to have double-crowns.

Wide Range Costs

In presenting his report, G. H. **Scarborough**, as delegate, referred to the Western Electric Wide Range recording proposition, and said no doubt the members had seen Western Electric advertisements.

The charges were pretty hefty: the minimum cost was £290, and according to the size of the set so the price increased.

The Institute

With regard to the British Film Institute, the delegate remarked that this was a result of the efforts of the people who had been trying to make films more instructive, and said no doubt the members were aware that R. V. Crow, ex-president of the association, was secretary.

Income Tax

Concerning Income Tax depreciation allowance, the delegate stated that if a company with one business decided to extend its activities and acquire another business, that company is definitely entitled to take the two businesses together for Income Tax purposes.

The Contract

Mr. **Scarborough** stated with regard to Standard Film Contract conditions, he considered it quite time they did have a standard contract. The position was, he thought, that conditions as suggested by the K.R.S. included many impossible clauses. The C.E.A. was trying to get the K.R.S. to agree to arbitration, but it was one of those things which could not be pushed further than two parties will agree upon. The **Chairman** remarked that it would be worth the while of the members to read the conditions regarding the Standard Sound Contract.

Christmas Day

The question of Christmas Day opening came up for discussion, but it was decided that this question be left over until the next meeting.

Next Year's Officials

With regard to the officers for 1934, it was proposed and seconded that the chairman be asked to accept the position for 1934, and that the other officers also be asked to take on their offices for another year.

The Editor of the *Kine. Year Book*—the 1934 Edition of which is now in active preparation — will be greatly helped if those members of the Industry who have not yet returned details for inclusion will do so this week

If there was a law against stealing laughs . . . .
W. C. FIELDS
Alison SKIPWORTH
& BABY LeROY
would be in jail for life!

AND

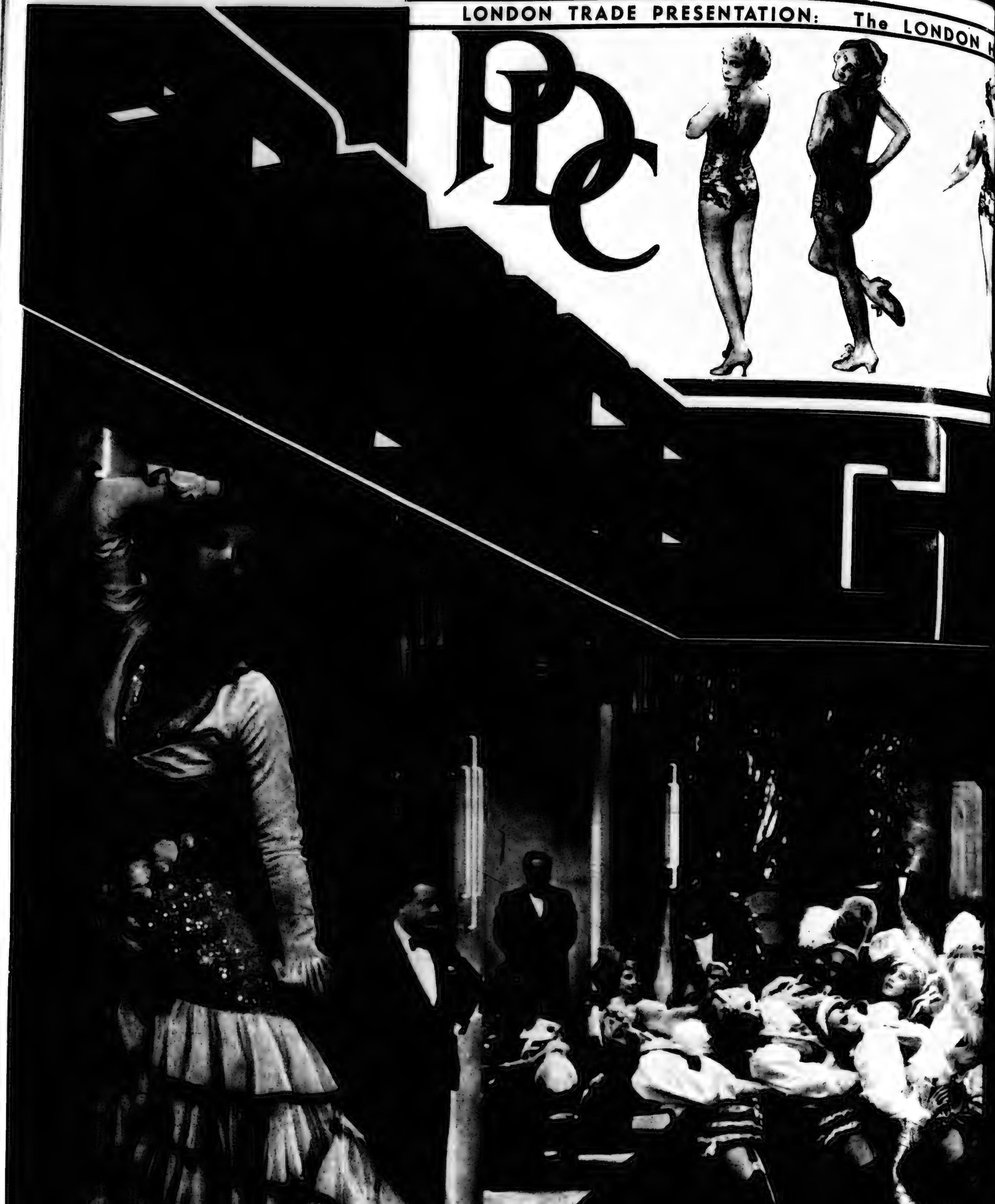
A Paramount Picture with
W·C·FIELDS
Alison SKIPWORTH
BABY LeROY

● **RELEASE DATE**
APRIL 23 1934

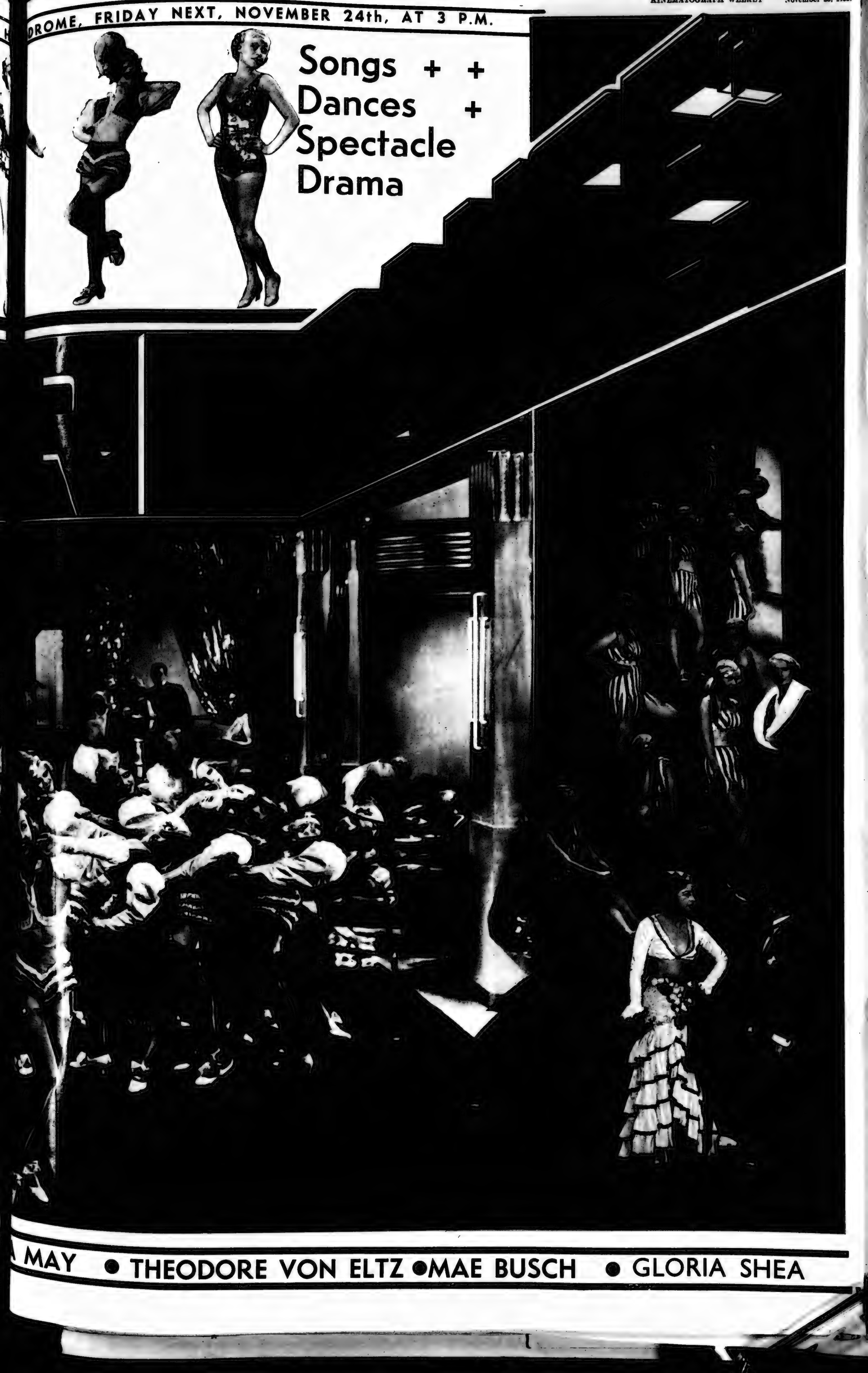
Paramount Pictures

LONDON TRADE PRESENTATION: The LONDON H

PDC



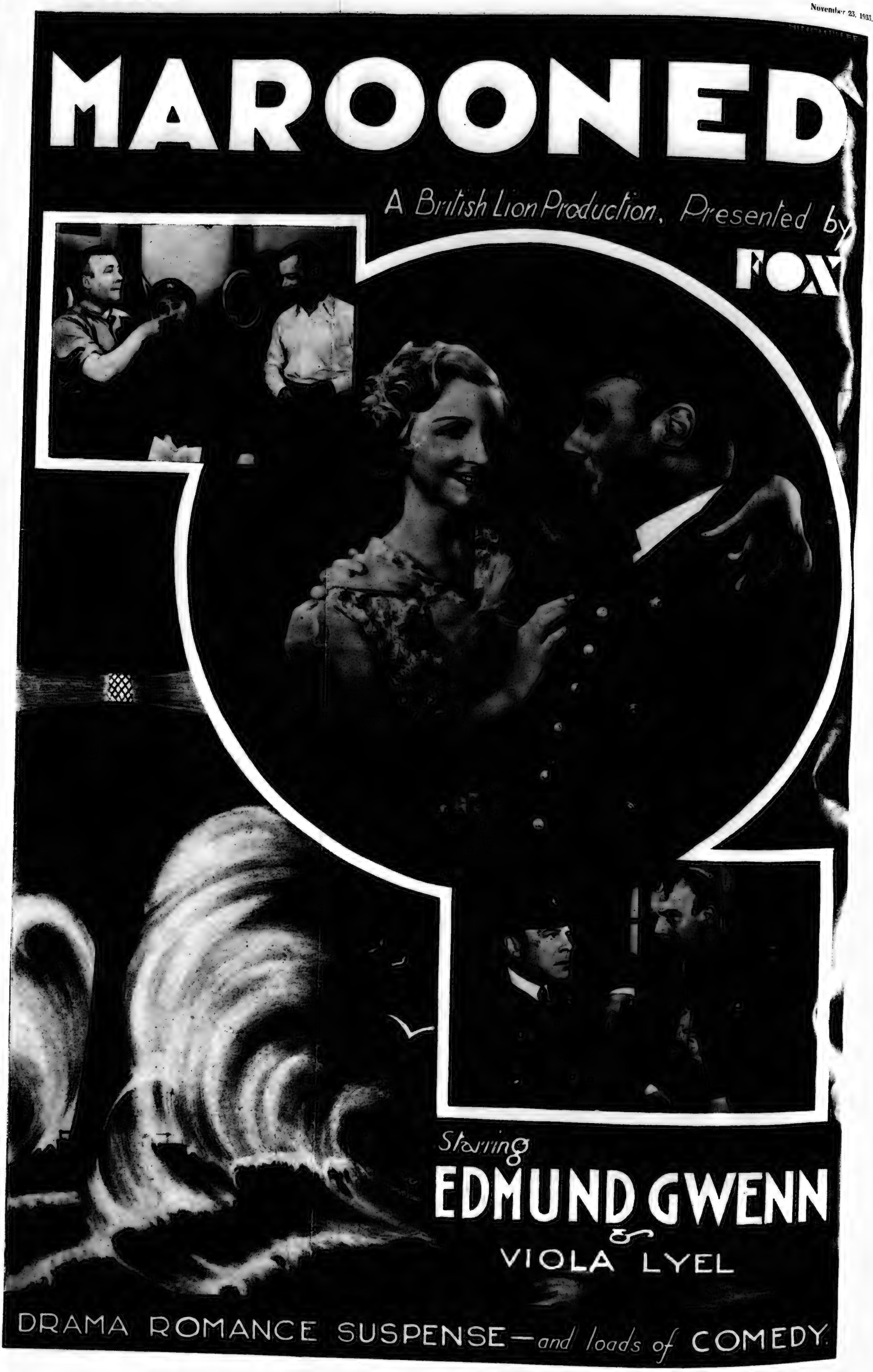
ALAN DINEHART • EVALYN KNAPP • EDWARD NUGENT • A



DROME, FRIDAY NEXT, NOVEMBER 24th, AT 3 P.M.

Songs + +
Dances +
Spectacle
Drama

MAY ● THEODORE VON ELTZ ● MAE BUSCH ● GLORIA SHEA



MAROONED

A British Lion Production, Presented by

FOX

Starring

EDMUND GWENN

&

VIOLA LYEL

DRAMA ROMANCE SUSPENSE—*and loads of* COMEDY.

LEEDS CHALLENGES FILM GROUP SUNDAY SHOWS

C.E.A. "Hush-Hush" Policy Criticised

THE suggested new film contract and a decision of the local Watch Committee in favour of Sunday evening film entertainment formed the chief topics of discussion at Friday's meeting of the Leeds and District Branch of the C.E.A., at which John Claughton presided

The SECRETARY reported that in response to a request from the General Secretary of the C.E.A. on the subject of film rentals he had forwarded a detailed account of what was obtaining in the area of the Leeds branch.

C. P. METCALFE: I hope you stress the remarkable degree of loyalty which we have achieved in this matter in this area. I think we stand out among the large towns of the country for the way in which our members have stood together on the question of film rentals. I have not heard of even one instance in which a renter has succeeded in getting more than 40 per cent. for any film since we made our decision not to pay 50 per cent.

E. FREEDMAN: Aren't they getting it from us by the sliding scale?

MR. METCALFE: No, I don't think so. No one seems to be falling for that in Leeds, and I think the branch is cordially to be congratulated.

The CHAIRMAN: We have all of us been highly tested on this point, but I have not heard of anyone giving way. Fifty per cent. is totally unsound economically, and I made up my mind long since that such a basis of trading was out of the question.

The V.-P.

The SECRETARY read a letter from the South Wales branch calling attention to the fact that Richard Dooner is being nominated for the Vice-Presidency of the C.E.A. and asking the support of the Leeds branch for him.

It was decided to leave over this question until the position as regards who is standing for the Presidency and who for the Vice-Presidency is clarified.

Cut Prices

Reporting on the last meeting of the General Council, **ARTHUR CUNNINGHAM** said there was some disappointment at the meeting because Mr. Day did not move his promised resolution on cut prices, but created some surprise by reading a paper on the subject instead.

As yet the position has not been carried much further, but the best points from Mr. Day's paper would be extracted by the officials of the Association and a report on the subject would be presented to the next meeting of the General Council.

There could be no doubt this question of the cutting of prices of admission to kinemas was assuming alarming proportions. It was not confined to any one area of the country but seemed to be pretty general. He was hopeful that something concrete would ensue from the next discussion on the subject in London.

Committees in the C.E.A.

Another interesting point was raised at the meetings, he said, by the Notts and Derby branch, and related to the work of the different committees that were set up by the General Council.

There was a feeling among some of the delegates that they were not kept sufficiently well informed about the progress of the work that was being done, and a resolution was unanimously adopted that in future all the committees, sub-committees and deputations should regularly report progress to the General Council. This would have the effect at least of keeping the delegates better informed of what was going on.

Newsreel Bookings

Another point that was raised related to the booking of W. and F. films and the Gaumont Graphic. Complaint was made that exhibitors were only allowed to take certain films if they also booked this newsreel. The General Council recommended that exhibitors should not submit to this and that if they did not want the newsreel they were under no necessity to book it.

Keep Up the Tax Fight

Referring to the Entertainments Tax campaign, Mr. Cunningham said he thought they had a sporting chance on this occasion to get some relief from the Chancellor of the Exchequer. At the same time it could not be too strongly emphasised that they would have to put all they could into the fight. He hoped there would be no delay in getting together a local committee and putting it to work.

Any concrete instances which could be supplied to headquarters, such as those where theatres were paying large amounts in tax and losing money, should be sent to the General Secretary. Such instances were of infinitely more value than the mere making of speeches on the subject.

A Tax Committee

Regarding the Entertainments Tax campaign, the meeting unanimously approved of the appointment of a committee consisting of the chairman, vice-chairman and the delegates, the secretary and the treasurer, with the secretary (E. M. RUSH) as convener.

Sunday Films

C. P. METCALFE directed the attention of the meeting to the fact that the Watch Committee of Leeds Corporation had granted permission (subject to compliance with certain legal formalities) to the Leeds Film Group to hold periodical Sunday film entertainments at the Academy Cinema in Boar Lane, Leeds.

It seemed to him, he said, that there was something wrong about this. He did not think the Leeds Watch Committee could possibly grant a licence for Sunday nights' entertainment. Before they could do so it would be necessary for them to comply with the Sunday Performance (Regulations) Act, and to do this they would have to satisfy themselves that there was a substantial demand in the city for what was proposed.

There seemed to be some sort of idea that these entertainments provided by the Leeds Film Group would not constitute ordinary kinematograph entertainment, because there would be no admissions by payment at the door, but, judging from the literature of the group, it was nothing more nor less than ordinary kinematograph entertainment because anybody could get admission by the payment of a subscription in advance.

He believed the terms were that a member should pay 5s. 6d. down or 10s. 6d. for the full session. That was not going to be sufficient, in his opinion, to get over the provisions of the Sunday Performances Act.

This was something that would open the door to abuse much too widely. He proposed that the secretary should write to the Town Clerk to inquire if the reported sanction was correct; ask also under what conditions licence has been granted and whether the Watch Committee were prepared to consider applications for similar facilities from other kinema theatres in the area?

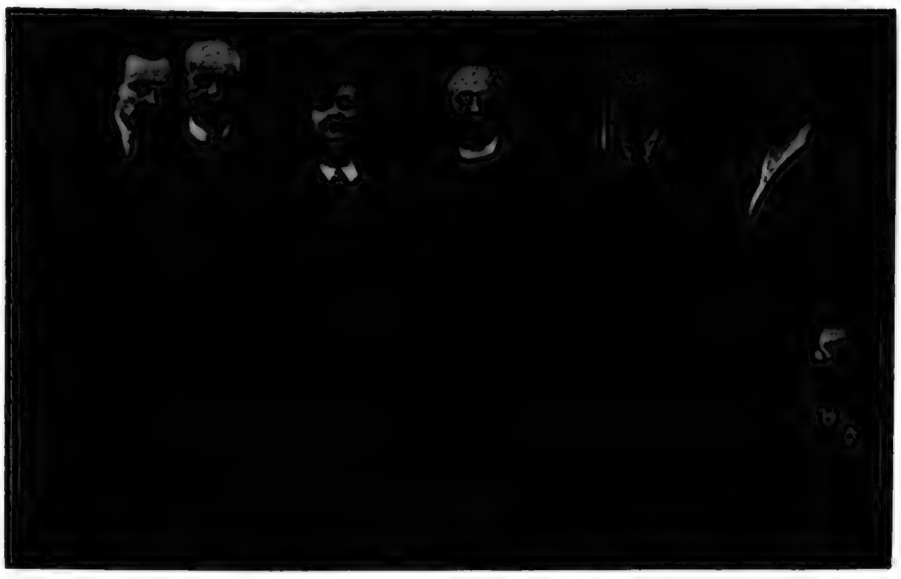
It might be that the Leeds Film Group intended to show films that had not passed the Film Censor. If this was the intention, then, before such a serious step was taken, the C.E.A. ought to have been consulted. If the Leeds Watch Committee, or anybody else, took any step which would have the effect of lessening the efficiency and usefulness of the censorship, it would be a very serious matter.

The CHAIRMAN: We have on various occasions discussed Sunday opening in this branch, and on every occasion the feeling in Leeds has been that it is undesirable. There is no difference whatever between paying a subscription in advance and paying for your entertainment at the door.

W. WOOD seconded Mr. Metcalfe's resolution.

ARTHUR CUNNINGHAM said that if the Leeds Film Group were proposing to show uncensored films, it would be a grossly unfair thing to the legitimate kinematograph licence holder. He understood that this was precisely what they intended to do—show to their members uncensored German and Russian films.

Mr. METCALFE's resolution was unanimously carried.



Laura La Plante, the Warner-First National Star, opened a church bazaar at Croydon last week. With her are Stewart Davis, general manager, and H. Arnold, publicity manager of the Davis Theatre, Croydon

Sheffield Rejects Contract

"ENTIRELY UNACCEPTABLE"

Exhibitors' Contract Demands

THE proposed new standard contract was strongly denounced at a meeting of the Sheffield Branch C.E.A., one speaker saying "It was something to laugh at, but not sufficiently serious to be worth discussion." The General Council also came in for considerable criticism, and it was resolved to ask them to prepare and submit for approval a model contract of their own.

The meeting was held at the Grand Hotel, Sheffield, on Wednesday. Claude Barker presided, supported by Sydney Kirkham (vice-chairman), T. F. McDonald (treasurer), and the secretary (Arnold R. Favell).

A letter of apology was read from W. T. Gent.

A One-sided Contract

A. R. FAVELL, in his report of the General Council meeting, opened the lively discussion with regard to proposed new clauses in the standard contract. After reading the various clauses, he dealt at length with the Council view. In my own opinion, he went on, the suggested contract is so one-sided that it is impossible for it to be accepted.

NATHAN BLASKEY strongly denounced new clauses, and asked if the C.E.A. had not the right to appeal to the Board of Trade for a compulsory arbitration. He understood such a method was possible when a fair contract was unobtainable otherwise.

ISY GRAHAM: Have the C.E.A. submitted any counter-proposals or merely discussed those put forward by the K.R.S.? We are told that only one of the new clauses is in any way agreeable, that is the one which suggests the previous three months' takings as a basis of calculation.

SYDNEY KIRKHAM: Even that might in many cases prove inadequate, and we ought to register our disapproval against it being accepted.

"Entirely Unacceptable"

HAROLD B. GENT said there was not a single clause acceptable in its present form. He agreed with Mr. Kirkham that the three months' basis might act very harshly at times, for an exhibitor may have been sufficiently fortunate to have had a series of extra good films during that period which had swelled his takings above the normal.

When T. F. MCDONALD asked Mr. Favell if the C.E.A. themselves had ever drawn up a draft contract as an alternative to that of the renters there were cries of "No; not likely," and "They have not time."

A Firm Stand Necessary

HARRY BRAMWELL, after describing the new contract as absolutely impossible and unworkable, said all that was necessary was to stand firm. "If we refuse to book any films on the new contract in less than three months the renters will be rushing round eager to book on the existing contract."

SYDNEY KIRKHAM suggested that the contract should only be laughed at; as it is not worth seriously discussing.

HARRY POPPLEWELL dealt with the various clauses, setting forth his objections and pointing how unfairly these would penalise the exhibitor if they were accepted.

The CHAIRMAN said it was very astonishing to him that so much time had been spent by the committee in even considering such a one-sided document. It was quite impossible to expect any sane body of business men to accept such a document.

A report of the Sheffield discussions on the Entertainment Tax Campaign appears on page 21

After a long discussion, it was resolved, on the motion of T. F. MCDONALD, seconded by SYDNEY KIRKHAM, to ask that the General Council should immediately prepare a form of contract and submit this to the K.R.S.

Resolution Broken

At the previous meeting B. Peach, manager of the Woodseats Picture Palace, wrote, asking that his name should be deleted from those signing the resolution agreeing not to pay more than 40 per cent. for programmes.

A further letter was read from Mr. Peach in answer to a request that he should name exhibitors who he alleged were not standing by the resolution.

In his reply, Mr. Peach wrote that he could not be expected to reveal names. He added, however, that until entire unanimity could be obtained in maintaining the 40 per cent. resolution he must withdraw his name from the list of signatories and exercise his right to a free hand.

The CHAIRMAN: That does not carry us much further. We asked for more information, and apparently we are not to have this.

The matter was allowed to drop.

The Renters' Contract

A SHOCK TO EXHIBITORS

Declares Arthur Cunningham

WHEN the question of the new standard contract came up at the meeting of the Leeds branch, Mr. CUNNINGHAM said he hoped they had all read it. No doubt it would have been a shock to most of them. It boiled down to this, that the renters wanted to come in and take charge of their theatres—practically to sit in the box-office and take the money.

Whether they would also want to pay their electric light bills and rates was not clear at the moment. It made one wonder whither the Trade was drifting. The General Council recommended the appointment of an independent arbitrator to settle the question.

Personally he felt that the only solution of the problem was to arrive at some form of contract similar to that which obtained in the music-hall world. As the new suggested contract stood at present, there could be no doubt that it was utterly impossible. No exhibitor in his senses could accept it.

There was, however, in his opinion, no need to get hot about it; the General Council was doing all that was possible to safeguard their interests.

Killing the Goose?

The CHAIRMAN: Personally I think this proposed new standard contract is the most oppressive thing that has come into the Trade in my time. Some of the clauses, if adopted, would be disastrous to our business. It really looks to me as if the renters who are at the back of these proposals are trying to squeeze half the people out of the business.

If it is true that the real reason behind these extraordinary proposals is the dishonesty of a small percentage of exhibitors, then the proper course to adopt would be for the renters to refuse to do business with them, and not to brand all the exhibitors of the country alike.

Half these clauses seem to say very emphatically that from the renters' point of view all the exhibitors of the country should be regarded as rogues and vagabonds. It is an extremely serious matter. If the renters get it through, then it will be God help the independent exhibitor—whether big or small.

I think the appointment of a good independent arbitrator would be the best way to settle the question.

A Rejoinder Wanted

C. P. METCALFE: If the renters are going to stick out for some of these proposed clauses, then the C.E.A., it seems to me, will have no option but to draw up a new model exhibitors' contract, and ask exhibitors to refuse to sign any other.

There is not the slightest justification for some of these clauses which are now suggested. They are completely ridiculous and ought never to have been proposed. It is perfectly futile for the renters to pretend that exhibitors as a whole cannot be trusted. In my opinion they are more honest than ever they were.

E. FREEDMAN: It is up to the exhibitors. If they won't sign such a contract, then there is an end of it.

Mr. METCALFE: I am quite certain that the time is coming when renters will be very glad indeed to get exhibitors' signatures on contracts of any sort. We are getting more and more British films and there is little doubt that they are back-setting the American product.

The position is much easier than it ever was for us, and if exhibitors stick out and stick together it will become easier still. As I see the situation I think there is bound to be shortly such a surplus of foreign films on the market that the renters will be jolly glad to get them into their theatres on any terms at all.

The CHAIRMAN: Of course, if this proposed contract went through it does not follow that all renters would insist upon its strict observance, though there would no doubt be those among them who would. There are unscrupulous renters.

Mr. FREEDMAN: We are getting to the position when we shall have to consult a solicitor before we sign any contract at all.

Mr. CUNNINGHAM: If you did that, you would never sign it.

The CHAIRMAN: We are still signing contracts undertaking to provide an efficient orchestra, elaborate stage effects, and a competent musical director—things which have ceased almost to have any meaning in our business. Most of us haven't even a piano left to-day.

Davy Burnaby in ON THE AIR, which British Lion has just completed

"ACE OF ACES"

Richard Dix and Elizabeth Allan are the principals in ACE OF ACES, a thrilling story of an air officer who, through his lust for killing, wins for himself the title of "ace," only to find that the title is not worth the hate that goes with it. Ralph Bellamy, and a newcomer, Howard Wilson, play supporting roles, and J. Walter Rueben directed. ACE OF ACES is to be Trade shown by Radio Pictures on Wednesday evening, December 6.

More Vigorous Methods in Tax Fight

Sheffield Demand

Exhibitors Helpless Against Competitive Shows

At a later stage in the meeting of the Sheffield branch of the C.E.A., Mr. Favell dealt with the arrangements that are going forward to get a revision of the Entertainments Tax. He said that it was important the branch and the members generally should see that comparative returns be prepared for each kinema, and everything possible done to obtain the support of local Members of Parliament.

It was decided that a personal letter be sent to those members not present, stressing the urgency of this being done.

Mr. Favell said that while this would be useful, it was entirely insufficient. M.P.s in that area had shown, with a few exceptions, that they were most unsympathetic with reference to any revision of the tax. The only way they could be converted to a different opinion was by more insistent methods.

Sydney Kirkham said what they had to do as a branch was to see that every member sent comparative returns and to bring any pressure possible to bear on the local M.P.s.

J. H. Newton also urged the need of a more forceful campaign. He said he had had considerable experience in lobbying, and knew how beneficial it was. The only way in which they could hope to secure any redress was by vigorous methods.

A. R. Favell said steps were already being taken by the General Council to do something at the House of Commons, but he was not in a position to give them details at the moment. All that was asked of the branch was do what they could locally.

A Call to Vigorous Action

Isy Graham agreed with the need for a more insistent campaign. They had been promised that when there was more money their demands for revision would receive consideration. It was up to them to see that this promise was fulfilled.

Apart from better financial conditions generally, there was the loss of security as revealed at the recent by-elections. Even the most staunch Conservative members now recognised that their seats were in danger. This would no doubt convert them to a more reasonable view where such a number of individuals were concerned as those who were affected by the Entertainments Tax. They must, however, be persistent and instead of merely interviewing each M.P. in their area, they should write them a letter each month until the Budget, giving new information as to the effect of the Tax and how it is resented by the public.

Not only this, but they should keep hammering away until they succeeded in altering the view of their members. The mere filling in of forms, although it might do some good, was not nearly sufficient to ensure even a hope of success. Mr. Graham concluded with a resolution urging that monthly letters be sent to each M.P.

J. H. Newton, who seconded, said a monthly letter would keep the question constantly in the minds of the M.P.s who, as Mr. Graham had told them, were not in such a secure position as they were when the last campaign was waged.

The resolution was carried unanimously.

Licence Conditions

T. F. McDonald said he had heard that some new restrictions were likely to be added to the new kinematograph licences, and asked if anyone had any information.

The **Secretary** said so far as he knew all the Home Office recommendations with one exception were now included in the Sheffield licence. This has reference to the category board, and necessitated an additional few words with reference to "A" films. That was the only probable alteration.

Harold B. Gent said, according to the minutes of the City Council there was likely to be another minor addition. This would make it essential for the category of films to appear on all bill matter, whether printed or hand written.

The **Chairman** said these were not very important, and the matter dropped.

Clocks in Kinemas

The **Secretary** drew attention to an incident at the Sheffield City Council when a member asked if Sheffield had any regulations compelling all kinemas to instal clocks in the auditorium. The Lord Mayor said there was no such regulation, but he had little doubt that, if approached, the proprietors would instal them. The incident was noted.

Sydney Kirkham called attention to the Annual Dinner and Dance of the branch, and asked for an expression of opinion on certain changes. These were left to the discretion of the sub-committee appointed to make the arrangements.

Free Shows and Whist Drives

At the last meeting the local Advisory Committee were asked to reconsider whether something could not be done to prevent the growth of free variety shows at public houses, and to consider the effect of whist drives for big money prizes on kinema attendances. It was reported that the committee had fully considered both matters.

With regard to hotel shows they stated they could do nothing more. To do anything to oppose big whist drives, it was considered it might possibly arouse public indignation and so do more harm than good.

The Pyrene Co. Explains

A letter was read from the Pyrene Co. with reference to the advertising scheme complained about at the last meeting. In the course of this the company expressed regret to learn of the conception placed on the scheme by the branch, and said immediately on reading the report they wired cancelling the advertisement which had been given out in the ordinary way, and asking that the suggested article to which exception was taken might be withdrawn.

A. R. Favell said he had interviewed the advertising manager of the newspaper concerned, and had pointed out to him the danger of any form of publicity which may create in the public mind alarm as to kinema fires. "After some discussion he saw my point of view and agreed that both the advertisements and article should be withdrawn."

On the proposition of **Isy Graham**, seconded by **Mr. J. Gibson**, it was decided to send thanks to the Pyrene Co. and the newspaper advertising manager for acquiescing in their request.

Wide Range Recording

Giving his customary commentary on the meeting of the General Council, **A. R. Favell** made an interesting statement with regard to Western Electric Wide Range apparatus. After dealing with the opinion of Major Gale, he said he had been personally to the Leicester Square Theatre to see "The Private Life of Henry VIII."

The price he considered excessive, and he suggested that exhibitors would be acting wisely in not allowing themselves to be rushed into installing for the present at any rate. He considered that there was very little improvement in reproduction.

Mr. Favell explained the position with reference to "Rasputin, the Mad Monk" and the W. and F. news reel.

Jack Pearl and Zasu Pitts in MEET THE BARON (M-G-M), at the Empire next week

LONDON KINEMAS

WHY LICENCES HAVE BEEN WITHHELD

Reporting to the full meeting of the London County Council the result of the recent annual licensing proceedings, the Entertainments Committee reiterate the abnormal number of kinemas whose licences have been withheld pending the completion of certain requirements to render them satisfactory. Provisional licences have been granted in order that the premises may carry out the work pending the issue of the full licence.

It is understood that the principal difficulty between the Council and the licensees relates to the provision of a secondary form of lighting, arising from the "grid" system throughout the country.

Similar differences have arisen over heat-for six months only, as the licensee is an alien whose permission to reside in this country expires at present at June 30, 1934.

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A GLAMORGAN REOPENING

The Nelson (Glam.) Electric Cinema, which for two years past has been closed, has now been sold to another company and will be reopened shortly, after it has been refurnished and modernised, including talkies installation.

This kinema was built in 1914 and was erected and owned by a local syndicate.

FRENCH STUDIO BUSY

W.E. Equips New Fox Studios

A SPECIAL studio for dubbing is being built by the Fox Film Co.'s French unit, at St. Ouen, a suburb close to Paris. Fox will soon be moving from Rue Blanche to new offices on the Champs Elysées, now the centre of the film business in Paris.

W.E. Installation

A complete W.E. recording equipment is to be installed. One of the principal stages will be utilised for all types of recording, from simple dialogue to the music of a symphony orchestra. The walls and ceiling of this stage will be so treated that the acoustics can be changed as desired. This will permit the synchronising of exterior and interior scenes as well as the recording of music to be made under the condition which is best situated for each type of recording.

In association with this particular stage will be utilised a special mixing table, which can be used to combine, simultaneously, speech, music and sound effects from as many as four different film and three gramophone records. The volume from each of these sources will be controlled individually, and can be mixed with dialogue or music originating in the studio from artistes or musicians. Special equalisers will enable the recording engineer to control the tonal quality of the music and speech, increasing or decreasing high or low frequencies as desired.

There will be two projection rooms to provide for the reviewing and rehearsing facilities, one of which will be equipped with double-base, electrically interlocked projectors, fitted with double film attachments, and the other will comprise a single base reproducing equipment for dialogue rehearsals.

Max Ophuls has terminated exteriors for Fox of "On a volé un homme" on the French Riviera, and has commenced work in the Paramount studios at Joinville, for the interiors. This will be the first release of the new Fox-Europa combination.

Early in November Fritz Lang starts in the same studio near Paris on the screen version of Ferenc Molnar's comedy, "Liliom," which will be the second production of this concern. Erich Pommer is supervising both.

Sam E. Morris, foreign chief of Warner Brothers and First National, has been in Paris some days looking over the market.

A. Osso film company is releasing in France shortly "Les Bleus du Ciel," by Henri Lecoin, with Albert Prejean and Blanche Montel in the lead. The film was shown this week at Berne. Osso is also presenting in Paris, Jack Forrester's production "Quelqu'un a tué," from the story by Edgar Wallace, with a French cast.

"Sapho" Being Filmed

A screen version of Alphonse Daudet's "Sapho" is being made by Leonce Perret, for distribution by Pathé-Natan. The rôle will be played by Mary Marquet, of the Comedie Française, supported by François Rozet, Charpin, Jean Max, Camille Bert, Lucien Brulé, Carpentier, Morton, Mlles. Marcelle Praince, Marguerite Ducouret. Charlotte Clasis.

Director Maurice Elvey interrupting Evelyn Laye in the PRINCESS CHARMING set, where she is having tea with Sidney Rogerson (L.), the author, and Capt. A. E. Bristol, American Naval Attache

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EXHIBITOR'S LOSS

DEATH OF MRS. GLEESON

There was a large and representative gathering at the funeral of Mrs. M. J. Gleeson at the City Road Cemetery, Sheffield, on Friday. The wife of M. J. Gleeson, a well-known Sheffield exhibitor, the deceased lady took a prominent part in the public and social life of the city.

The kinema Trade was well represented at the funeral, those present including T. F. McDonald (treasurer, Sheffield branch of the C.E.A.) and Mrs. McDonald, C. E. Parker and F. Morley (Chantrey Picture Palace), A. E. Walsh (Dronfield Picture Palace), P. Toothill and H. Toothill (Heeley Green Palace), and others.

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BOLTON KINEMA

To Show Amateur Films

Arrangements have been made for the exhibition at the Imperial Kinema, Deansgate, Bolton, on November 27, of an amateur film produced by S. Haywood, a member of the Bolton Amateur Cine Association, entitled "Face Value."

The Association will also present "Saturday," a picture dealing with the various activities of a town at week-ends. Many shots were taken in the streets of Bolton.

In the Courts.

"MR. CINDERS"

HIGH COURT ACTION OVER FILM RIGHTS

Mr. Justice Maugham, in the Chancery Division, on November 17, had before him an action by J. C. Williamson, Ltd., described as theatrical and film producers, of Sydney, N.S.W., against Julian Wylie Productions, Ltd., and British International Pictures, Ltd., for a declaration that under an agreement of January 21, 1929, the first defendants were not entitled to dispose of the film rights in the play, "Mister Cinders," without their (plaintiffs') authority, and consequential relief.

Mr. F. K. Archer, K.C., for the plaintiff company, said the question involved was of this nature:—

"A producer makes an agreement with the authors of a play by which he gets some of those rights on promising to pay over some of the profits made by exploiting the play. Having done that, he arranges to dispose of half his rights to another party, and makes an agreement to that effect."

The B.I.P. Offer

The agreement of 1929 purported to grant to the plaintiff company the right to perform the play, and also a one-third interest in the film rights, and half of their interest in the audible film rights. But the first defendants told them that they had received an offer of £2,000 from B.I.P., Ltd., for the audible film rights, and they proposed to accept it, without giving the plaintiff company an opportunity of making a higher bid.

The plaintiff company gave notice to B.I.P., Ltd., of their rights. Both defendants denied their right to interfere, and completed the transaction between themselves.

The Authors' Rights

Lionel Cohen, K.C., for Julian Wylie Productions, Ltd., said they acquired the authors' world rights in May, 1928, and after 50 performances they had the right to dispose of the film rights, retaining 66⅔ per cent. of what they received, and paying 33⅓ per cent. to the authors. The film rights remained the authors' property, and the defendants had the power to dispose of such rights, which meant that it was their duty to get the best price they could. By an assignment dated March 24 last they agreed for £2,000 to sell the right to make films of the play to B.I.P., Ltd., but excluding musical rights and copyright.

Mr. Turner-Samuels, for B.I.P., Ltd., said he contended that under the 1929 agreement with Williamson, the film rights were not disposed of, and that his co-defendants were entitled to do what they did.

In the course of discussion it appeared that nobody was aware of the views of the authors of the play on the matter, and as it was said to be essential to know them it was agreed to take an order that the action should be adjourned generally, with liberty to add whatever parties it was thought desirable, with a view to getting a clear decision on the points raised.

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Operator Sues Manager

Assault Case Dismissed

A scene between Bernard Tempkins, of Amhurst Park, N.16, manager of the Ambassador, Stoke Newington, and Basil Herbert Dorey Battell, his chief electrician, was described at North London Police Court on Wednesday. Mr. Tempkins pleaded not guilty on a summons alleging that he had assaulted Battell on November 4 at the kinema.

Mr. Battell, in evidence, said that Mr. Tempkins complained that the light was bad, which he disputed. Witness asked if Mr. Cohen, the managing director, would be along that night and Tempkins said that he would not and asked him why he wanted to see him. Tempkins said: "You can't see him," and witness walked back to the projection-box.

The defendant came up to the box with his foreman and said: "I want this man thrown out." Witness told the doorman to keep his hands off. Tempkins said: "You will go," and witness then received a blow on the head which dazed him.

An attendant named Page said that he helped to get Battell into the vestibule. As they were in the vestibule, witness turned his head and saw the defendant strike Battell. He did not see Battell in a threatening attitude towards the defendant.

The defendant, in evidence, said that he had cause to complain about the lights. The complainant insisted on seeing Mr. Cohen, who was not there. Battell said: "If I can't run the show properly, I will go and shut the show off." When Battell went back to the box, witness followed him and ordered him to leave. Battell approached him with his arms raised and witness thought that he was going to be struck, so he hit the complainant first.

The magistrate, Basil Watson, K.C., said that he was not satisfied in this case, and the summons was dismissed, with two guineas costs to Mr. Tempkins.

TRAVELLING SHOWMAN FINED

At the Newport (Pemb.) Police Court last week Daniel Nichol, travelling kinema proprietor, was summoned for allowing two persons into a kinematograph entertainment at Newport with tickets not bearing revenue stamps.

Mr. G. Minnett, surveyor to H.M. Customs and Excise, Fishguard, prosecuted, and the evidence was that defendant, who went from place to place, gave a kinema performance at Memorial Hall, Newport, and allowed two people in as alleged in the charge.

Defendant said that he ran out of stamps.

A fine of £1 on each offence, payment of costs, £3 3s., and payment of 8s. 3d. to the Revenue Dept., was ordered by the magistrates as penalty.

UNIVERSAL'S SHOCK FOR THE LIONS

Bright Games in the Kine. League

BRITISH LION defeated Universal last Saturday on the latter's ground at Wealdstone by three goals to one, and so place themselves in a position from which it will be hard to dislodge them—maximum points from seven games.

But it may here be placed on record that Universal created a sensation by their play. For more than half the game they fought with ten men only, Margree leaving with an injury that will keep him out of football for the rest of the season. The Lions, for 30 minutes in the first half, were mastered. Sporadic rushes, the open game and the short passing style came alike to the very fine defence of Universal. But for sheer brilliance the display of Joe Barron in the home goal has not been bettered in the League this season. Barron, who turned out for the U.'s for the first time, is in a class by himself. He is a "keeper" by instinct and obviously studies angles of shots.

Any sizzler from Watmore, Daley or Lidgley—that famous forward trio of the Lions—was treated magnificently. Barron was beaten three times, but they were snap goals largely due to unlucky lapses by the backs.

The visitors did not score through Watmore until 30 minutes from the start and then Callow added a fine goal a few minutes later.

Universal had much more of the second-half play. The match as a whole was one long thrill, produced much good football and was played in a keen but sporting spirit. But what a find is this goal-keeper!

Kay Still Conquer

Playing at home, Kay Films, maintaining their recent improvement, scored their third successive win, their victims being the Labs. The latter should have scored, but Mann in goal and the Kay defence were very solid. Elstree Labs played pluckily, but Kay had better understanding, more idea of tactics and team work. Kay are undoubtedly shaping into a clever team, which will challenge the League pacemakers later in the season.

Radio Improve

At New Malden, Radio Pictures showed a slight improvement against the Era, although defeated. Welsh scored five times for the visitors, but the outstanding man was the Era centre-half, G. Young, who played a brilliant game. Radio defended well in the first half, and had many scoring chances in the second-half, but, here again, weak finishing was the sorry story.

Results

Cinema 4 (Carter 2, Collie (pen.), B.I.P. own goal), B.I.P. 4 (Axtee 2, Wagstaffe 2) (half-time, 3—2).

Universal 1 (Haig), British Lion 3 (Watmore, Butler, Callow (half-time, 0—2).

Kay Films 4 (Farrell 2, H. Slow, Padley), Elstree Labs 0 (half-time, 3—0).

Radio Pictures 2 (Partis, Nash), The *Era* 6 (Welsh 5, Morris) (half-time, 0—2).

"Kine" League Table to Date

	Pd.	W.	L.	D.	Goals. F.	Goals. A.	Pts.
British Lion	7	7	0	0	42	8	14
The *Cinema*	7	4	2	1	35	16	9
British and Doms.	5	4	1	0	45	6	8
The *Era*	8	4	4	0	31	26	8
B.I.P.	4	3	0	1	17	6	7
Kay Films	4	3	1	0	13	13	6
Kodak	8	2	5	1	13	30	5
Universal	6	1	4	1	10	17	3
Rex Publicity	7	1	6	0	10	45	2
Radio Pictures	6	0	6	0	7	47	0

M-G-M Beat Kodak

For a team only formed this year, M-G-M formed from Metro-Goldwyn-Mayer employees, has not done badly. They have played three inter-Trade matches, last Saturday's match finding them winners against Kodak, 3—1. Previous matches were against British and Dominions (3—6) and Kay Films (5—5).

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LEWIS'S CAROLS

In Paramount's "Wonderland"

Four of Lewis Carroll's poems are being set to music by Dimitri Tiomkin, noted composer, to be sung in Paramount's production of "Alice in Wonderland."

Charlotte Henry as Alice will sing two of the numbers, "You Are Old, Father William," and "Tweedledum and Tweedledee." Alison Skipworth will croon the lullaby, "Wow! Wow! Wow!" and Bing Crosby will warble the soup number, "Soup, Soup, Beautiful Soup."

Newest additions to the "cast of the century" for the production include May Robson, who has just returned to Hollywood from New York after celebrating her "golden anniversary" as an actress. She will play the villainous Queen of Hearts.

Alec B. Francis, "grand old man of the screen," has been assigned the rôle of the hapless King of Hearts, opposite Miss Robson.

WAKEFIELD COLISEUM RENOVATION

The Coliseum Cinema, Wakefield, is at present closed for extensive renovations following a change of ownership, and patrons are promised a greatly changed and improved interior when the reopening takes place.

A. Askew had been running the hall, which has now been taken over by Barnett Caverson, of Leeds, who formerly had an active interest in the place.

PARIS TRIAL GAME ARRANGEMENTS

CROWDS EXPECTED

A GOOD crowd is expected at Boreham Wood this Saturday to watch the *Kine.* League trial match to select the eleven to travel to Paris. The teams were published in the *Kine.* last week. The kick-off is at 2.30, and all and each enthusiastic for the game in the Trade will see a fine tussle. Arrangements have been made for transport. Coaches will leave Soho Square direct for the ground, and tea and a gathering of the clans will follow the match.

L. H. Fielding, at Kodak (Holborn 7841), or H. H. Head, at the *Era* (Gerrard 4831), will be glad to reserve coach seats for any party or parties—but early application is essential.

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SUNDAY LEAGUE

KEEN STRUGGLE FOR LEADERSHIP

Orpheum still hold the lead in the Sunday Kinema League, with Finsbury Park Astoria and the Regal, Marble Arch, close on their heels; the Regal still have two games in hand over Finsbury Park and one over the Orpheum. The progress made by the Empire and Wimbledon Palais must be very encouraging to both clubs. The feature of this league is the evenness of the performances of the leading clubs, as no team is outstanding.

Regal v. New Cross

From the kick-off both teams fought at a tremendous pace, with New Cross forcing the pace with a strong wind behind them. The Regal defence withstood all pressure, and the half-time whistle blew with honours even. The second half started at the same pace, and a ding-dong battle was carried on, from one end to the other, both teams missing openings. Five minutes from time the Regal scored, beating the finest defence they have met in the league.

The brilliant display of the Regal goalkeeper and the New Cross centre-half was a feature of this very fine game. Result: Regal, Marble Arch, 1; New Cross, 0.

Orpheum Still Leading

The game between Gaumont Palace, Streatham, and Orpheum, Golders Green, opened up in a very brisk manner, both teams keeping the play in mid-field. After 25 minutes the Palace made a break-away, sending in a good shot, but the goalkeeper made a great save, and the ball was pushed out a few yards, when it was immediately shot into the net by W. Conley, of the Palace. Five minutes later the Orpheum equalised through Rawlings, and the half-time scores were 1—1.

Upon resumption the Orpheum repeatedly attacked the home goal, but many splendid drives were just wide of the mark. Eventually, their efforts were rewarded by another goal, the ball being sent into the goalmouth by the right wing, J. Clarke (centre-forward) heading it into the net. The Orpheum appeared to have the rest of the game, and about ten minutes before the end placed the ball once more into the net, making the result 3—1.

Results, Sunday, November 19

Regal, Marble Arch, 1, v. New Cross 0; Empire, Leicester Square, 6, v. Palladium 3; Gaumont, Streatham, 1, v. Orpheum, 3; Wimbledon Palais 1, v. Regal, Kingston, 0; Astoria, Finsbury Park, 2, v. Kit-Cat 0.

League Positions to Date

	Pd.	W.	L.	D.	Goals. F.	Goals. A.	Pts.
Orpheum, Golders Green	6	5	0	1	20	3	11
Astoria, Finsbury Park	7	5	2	0	17	11	10
Regal, Marble Arch	5	4	0	1	20	6	9
Empire, Leicester Square	6	4	2	0	24	12	8
Astoria, Charing Cross	6	3	2	1	14	11	7
New Cross	6	3	3	0	16	9	6
Wimbledon Palais	7	2	4	1	9	16	5
London Palladium	5	2	3	0	18	13	4
Regal, Kingston	5	1	4	0	15	13	2
Gaumont, Streatham	6	1	5	0	9	30	2
Kit-Cat	7	1	6	0	7	45	2

Kay Film Printing Co. Football Club: Back Row (left to right) J. Farrell, R. Dace, L. Slow, A. Mann, A. Richardson, R. Orford. Front Row J. Batt, H. Slow, N. Henry (Capt.), R. Padley, P. Wallbanks.

BIRMINGHAM S.O. CONTROVERSY

SIR GRANT ROBERTSON'S QUERIES

FOLLOWING the report *re* Sunday films by Canon Guy Rogers and the Bishop of Croydon, Sir C. Grant Robertson, of the National Cinema Inquiry Committee, and Principal of the Birmingham University, takes up the theme in *The Times*.

The letters of the Rector of Birmingham and the Bishop of Croydon about Sunday kinemas provoke three questions, he says.

First, to whom is such improvement as there has been really due? Clearly, to an organised, continuous, and vigilant local pressure, outside the film Trade altogether. Why has the public to protect itself when there are authorities whose primary duty it is to protect it.

"Secondly, why is it necessary to select suitable films for Sunday showing and to exclude 'gangster' and crime films, horror and sex films, and films which are silly and stupid? Why is it necessary for the Bishop of Croydon and his associates, or the Christian Social Council of Birmingham to revise the results presumably of the Trade censor or the decisions of the Licensing Justices?

"Thirdly, are we to infer that the excluded films have been passed as suitable for showing from Monday to Saturday, and that the day alters the character of the film and the effect on the audience, and that what is harmful to A and B on Sunday evening will be harmless to the same A and B on Monday or Saturday evening?

"A tainted film," he says, "is worse than tainted milk or meat. The public would reject without any consideration for vested interests a system under which a considerable percentage of meat or milk was prohibited for consumption on Sunday, but which allowed, perhaps even encouraged, the selling, buying and consumption of such meat and milk from Monday until Saturday.

"Why cannot we have an efficient and uniform administrative system which, without the organised continuous and vigilant pressure of the public, will censor all films on the principle that what is not fit to be shown on Sunday is not fit to be shown at all?"

NEWCASTLE EMPIRE CLOSED

Notwithstanding the efforts that have been made, as already reported in the *Kine.*, to keep open the Empire, Grainger Street, Newcastle, the theatre has now been closed, on the expiration of its lease. The kinema was built and opened by the late Richard Thornton, who was closely identified with Moss Empires, 21 years ago.

Radio's 'Little Women' Praised

"Will be Talked About long after this Generation has Passed"

It was partly on account of the importance of the new Katharine Hepburn picture, "Little Women," that S. G. Newman, managing director of Radio, sailed for New York last Wednesday. He hopes to return with the print. Ever since the first news of the commencement of this production, Radio have been expecting great things from this universally popular story.

Judging from the first reports on the Hollywood premiere of the picture, even the most sanguine hopes of the Radio executives have been surpassed, and more than surpassed.

The Hollywood Reporter, in an editorial devoted entirely to eulogy on "Little Women," says:—

"Radio has a great picture in 'Little Women.' It will be great for this business. It is the type of picture that will be remembered and talked about and released long after this generation has passed.

"The picture is important because it is entertainment, charming entertainment. . .

"The big credit for this masterpiece should go to George Cukor, its director.

"Of course, the cast must be heralded. They are all superb . . . and—Hepburn. What more can be said of this great artiste than has already been said? This time she is in a picture that stands heads and shoulders with the quality of her performance. She is the greatest artiste in motion pictures to-day, or yesterday . . ."

A Showman's Dream

The review which preceded it was even more bespattered with superlatives:—

". . . . the showman's dream of the ideal attraction—and that means a golden rain across the counters of every theatre in the country . . . . There's glory, fame and reputation in it for everybody from the star down through her list of brilliantly chosen associates to the unknown workers . . . . Artistically it can be declared the finest production Radio has ever turned out. It will challenge comparison with the best productions that have come from any other studio. It's no trick to predict that it will be listed among the masterpieces of the Industry by critics of all canons and degrees of fastidiousness."

CHATHAM'S AID FOR TRADE CHARITY

Benevolent Fund Dance

SOCIAL EVENTS

THE suggestion for a dance at Chatham in aid of the Cinematograph Trade Benevolent Fund is already under way, with Donald Shave (of the Regent Cinema) and P. J. White (National Cinema) at the helm. The preliminary details are now fixed; the Casino, Rochester, has been booked for January 10, and dancing will take place from 9 p.m. till 2 a.m., to the strains of the largest local orchestra ever augmented in the district.

The hall, which is large for a provincial town, will be gaily decorated with floral displays, and the whole function arranged on high-class lines.

It is hoped to see present several well-known stars and many Trade faces, as the venue is but an hour's car run from town. The Mayors of Rochester, Chatham and Gillingham have promised active support; and the prospects of handing over a handsome cheque to the Benevolent Fund are rosy. Tickets purchased in advance will be at the modest figure of 2s. 6d., whilst a charge of 3s. 6d. will be made for those seeking admission at the door.

A.B.C.'s Birmingham Annual

There were about 200 guests at the first annual staff dance organised by the Forum Theatre, Birmingham, at the Market Hotel, on November 17. Many exhibitors and renters and patrons of A.B.C.'s local key theatre participated in a most enjoyable function. Among those present were A. S. Moss (chief circuit supervisor), R. Lee (Midland circuit supervisor), and E. R. Gold (the energetic manager of the Forum).

An "Adorable" Effort

The Fox Film Co., and the Beaufort Kinema, Washwood Heath, Birmingham, held a joint dance and social at Tony's Ballroom, Birmingham, on November 16. About 400 people attended the function, which was organised as a publicity aid to the film "Adorable."

F. J. Studd, manager of the Beaufort, and the Birmingham manager for the Fox Film Co. were the principal organisers. T. Holdstock was one of the visitors.

Brum. Renters to Dine

The Birmingham Film Renters' Athletic Club is holding a dance on November 24 at the Market Hotel.

Universal Staff Dance

Arrangements have been completed for the second annual staff dance of the Liverpool branch of Universal at the Rialto Ballroom, Liverpool, on Friday, December 1.

L. Blond, the branch manager, states that everything possible has been done by those responsible for the organisation to make this gathering a really memorable one, and it will be attended by guests from other sections of the Industry. There will be dancing from 8 p.m. until 2 p.m.

Leicester Film Ball

The special committee of the Leicester C.E.A. is making arrangements for another kinema ball in Leicester on January 12. Tickets are to be 3s. 6d. It is expected that several film stars will be present. The proceeds are to be given to charity.

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SHEFFIELD FUNCTION

C.E.A. Dinner-Dance

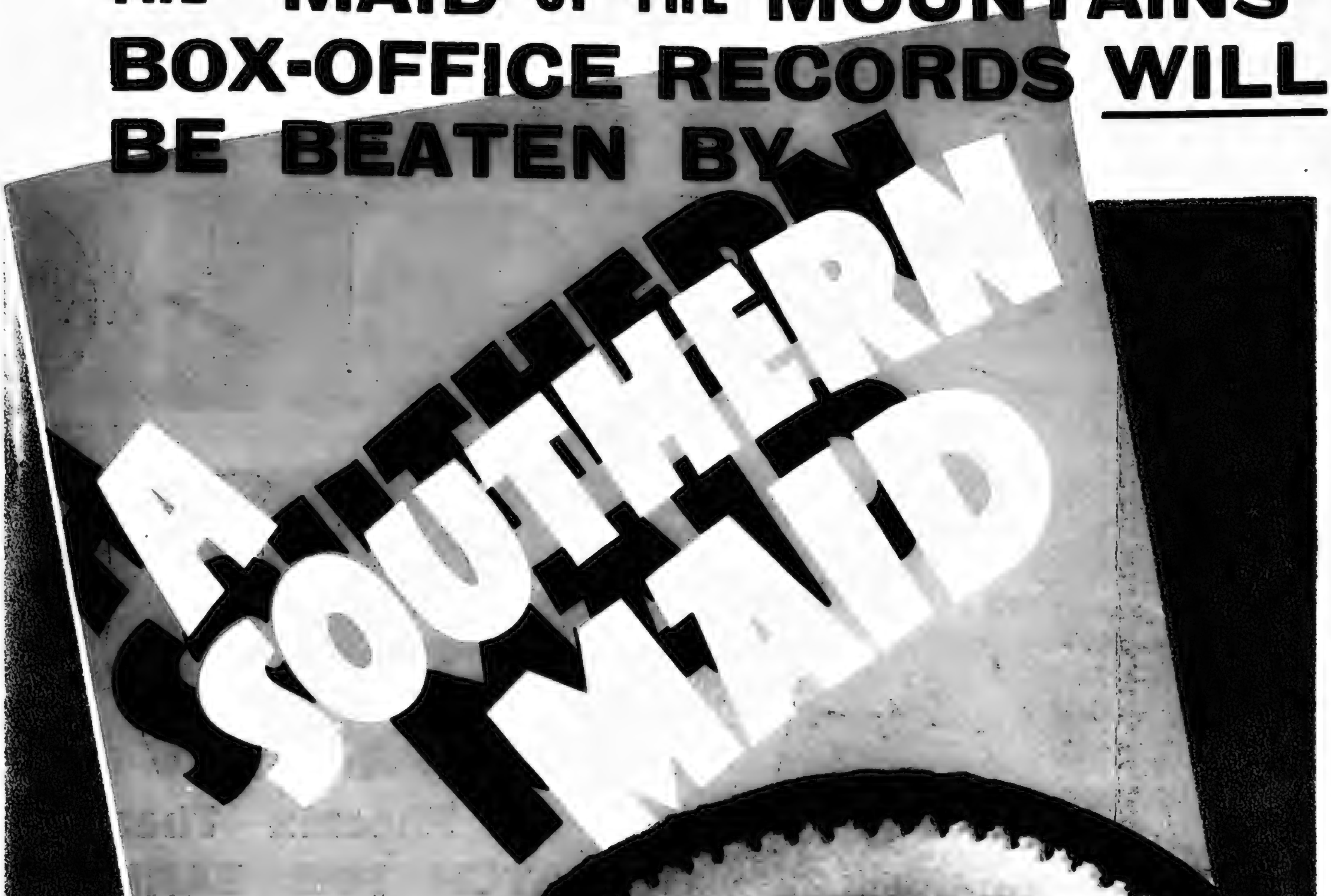
The annual dinner-dance of the Sheffield branch of the C.E.A. is to be held at the Grand Hotel, Sheffield, on Thursday, January 28, 1934. Arrangements are to be made by the usual sub-committee, Sydney Kirkham, Harry Popplewell and Arnold R. Favell, secretary. It is requested that early application should be made for tickets.

HOW THE KINEMA WILL ASSIST

The result of a survey made by Charles R. Rogers during production of his Paramount picture, "Golden Harvest," revealed that during "location" sequences, film that will cut to twelve minutes on the screen on an average requires a week to shoot, while on the studio stages, films that will cut to 20 minutes of the completed picture is shot in a week.

BANK ON IT!

THE "MAID OF THE MOUNTAINS" BOX-OFFICE RECORDS WILL BE BEATEN BY



"B.I.P.'s GREAT MUSICAL HIT—A FIRST-CLASS SHOWMAN'S PROPOSITION"

WARDOUR

—ERA

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JOE. E.

And his wives from

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SAIL

TRADE SHOW WED

Phoenix Theatre, at

WATCH FOR EARLY PROV

First
National
Pictures

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NCIAL SCREENINGS

VITAPHONE PICTURE

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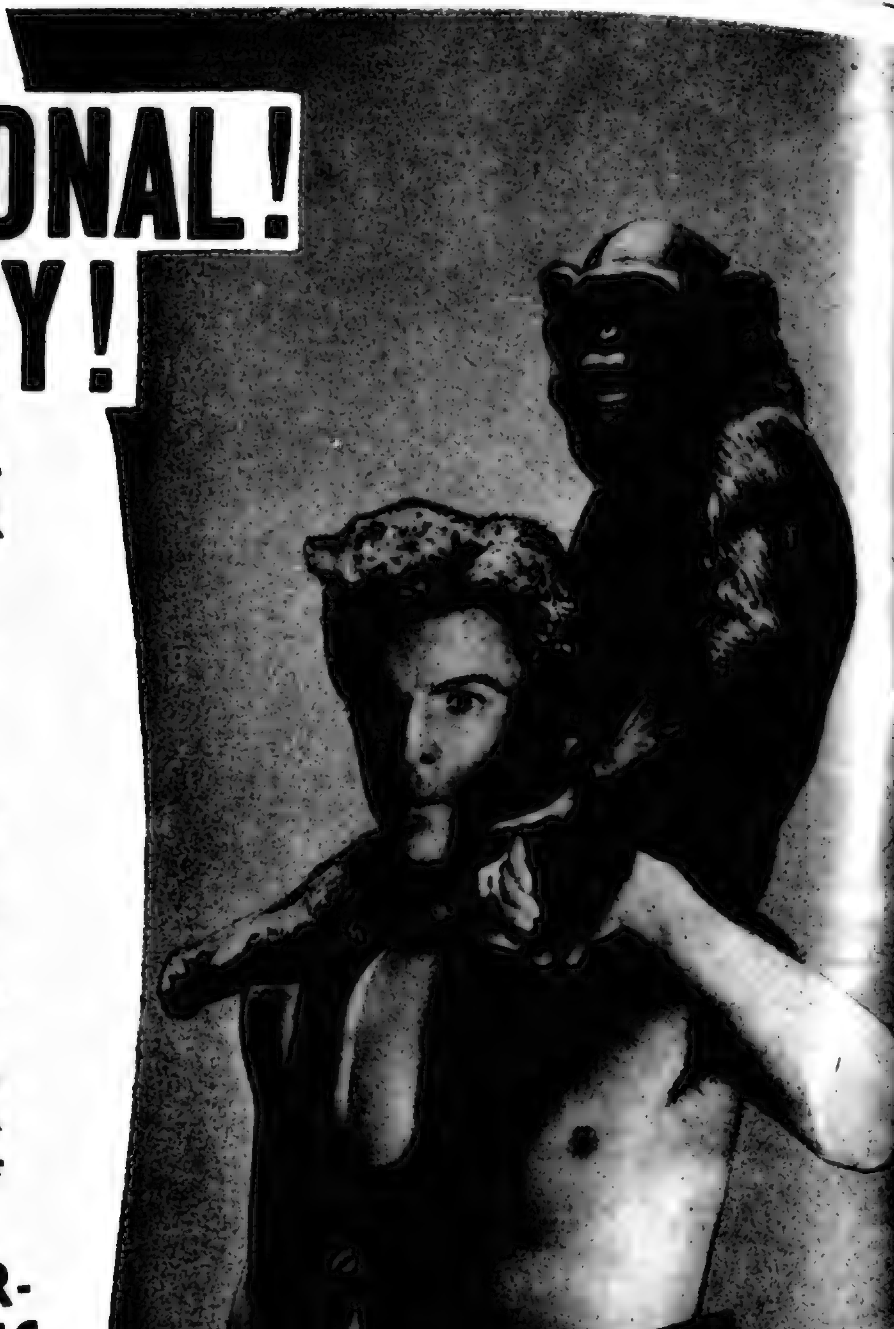
NEW! SENSATIONAL! REVOLUTIONARY!



The *KINE* says:

"AN EXCITING PIECE OF COLOURFUL FICTION ADAPTED FROM AN EDGAR RICE BURROUGHS STORY—

'An excellent performance by Buster Crabbe, whose physique admirably fits the title rôle, holds the film firmly together and enables the many animal thrills to register. Good entertainment, and good fun for the masses, with strong selling title. Buster Crabbe is magnificently equipped physically for the rôle of Tarzan, springs from tree to tree with amazing agility, and holds his own in contest with the jungle's fiercest denizens. His performance is great. Serial-like sensation and action are the keynotes of the film's success, and its character is such that it should make a sure hit with popular and industrial publics.'

BOX-OFFICE TITLE— REAT PERFORMANCE BY STAR — REALISTIC THRILLS, AND INTRIGUING ATMOSPHERE."

SOL LESSER *presents*

BUSTER CRABBE *in* EDGAR RICE BURROUGHS *A New Story*

"TARZAN THE FEARLESS"

with JACQUELINE WELLS · EDWARD WOODS *and* A GREAT CAST

THE GREATEST TARZAN OF ALL TIM

"ABUNDANT SPECTACULAR APPEAL—SENSATION ON WILD SENSATION—AIMING DIRECTLY FOR THE HEART OF THE SEEKER AFTER THRILLS" —*Cinema.*

"ENOUGH THRILLS IN THE FIRST REEL TO FURNISH FORTH A SERIAL. A GOOD POPULAR BOOKING." *Impartial*

"THE PICTURE HAS BEEN MADE WITH THE SURE IDEA OF WHAT IS WANTED BY THE PUBLIC." —*says ERA*

"SOUND ENTERTAINING STUFF FOR POPULAR HALLS." —*Daily Film Renter*

WARDOUR

A tense scene from MAROONED (Fox), which is reviewed in this issue. Edmund Gwenn and Viola Lyel are featured

£100,000 SCHEMES TURNED DOWN

Liverpool Justices' Action

OPPONENTS ALLEGE REDUNDANCY

Two kinema schemes, costing together £100,000, for Waterloo, near Liverpool, were summarily killed on Friday. Objection was made by existing kinemas on the ground of redundancy, but the magistrates refused the application owing to site difficulties.

Applications for licences and the approval of plans were made to the County Magistrates' Court at Liverpool by (*a*) R. Duncan French for a picture house in Crosby Road North, Waterloo, and (*b*) by Frederick S. Jones for a kinema in Crosby Road North.

A Second Application

As regards the first proposed venture, a similar application was made in January for a kinema on another site. That was objected to, and this new application was made following a reconsideration of the question of the site. There are two other kinemas in the neighbourhood, the Winter Gardens and the Queen's, neither of which, it was stated in court, were up to date, or of the type which people expected at the present time. This new hall would cost £40,000, and would be started immediately, if approved, on a site which would leave room for a car park of 2,000 square yards to accommodate 200 vehicles.

Arthur Dean, who made the application on behalf of the promoters, said a petition of 1,600 signatures had been obtained within half a mile radius of the site. The scheme had been approved by the District Council.

A. E. Shennan, architect, said this would be the first kinema specially designed for talkies in the district. Seating accommodation would be provided for 1,650-1,150 on the ground floor and 500 in the balcony. The architectural profession, he stated in reply to Mr. Kennon (who appeared on behalf of private objectors) had taken a stand over the design of kinemas, and now insisted that they were in the best taste.

An Overseated District?

H. Shawcross (instructed by local kinema proprietors): Within a mile radius of the proposed kinema there is a population of about 40,000. Do you know that the number of seats available during the week in existing kinemas in that radius is 59,720?

Mr. Shennan: That is simply ridiculous.

Mr. Shawcross explained that he had taken the number of performances at 14 to 18 per week at each kinema, and multiplied the seating accommodation by that figure. There were 20,000 seats available during the week within a mile radius—over half the population. The new kinema would add something like 29,000 seats a week on a six-nights basis.

Mr. Shawcross: Do you know that the existing cinemas are not playing to anything like capacity.

Mr. Shennan: I know they are out of date.

Is your view that the existing kinemas will go out of existence?—No, I think there is room for the lot.

R. Duncan French said if the plans were approved, the money was available for the scheme, and the building would begin immediately.

Mr. Shawcross: Do you agree that the Regent Kinema is five years in arrear with its preference dividend? Or that they have paid no ordinary dividend during the whole of their existence?—I do not know.

Playing to Half Capacity

Do you know that the kinemas within a mile radius are playing to only about 50 per cent. capacity, and on Saturday nights, with films like "Cavalcade," only to about 80 or 90 per cent.—I do not know.

A. H. Barnes, of Waterloo Park, declared there were already ample facilities and the proposed kinema would be detrimental to highly rated property round about.

Robert Ogg, chairman of the Regent Kinema Company, mentioned that at the Regent £6,559 had been spent on improvements in the last three years.

The magistrates refused the application on the grounds that the site was not suitable.

Need for Modern Theatre

Howard Watson, who made the application on behalf of F. S. Jones for the second kinema, said there was a decided need for a new and modern kinema. The proposed kinema would occupy about an acre, and would have a park for 70 vehicles. There would be seating for 1,700, and this number could be accommodated in the foyer. A giant screen would be provided, as it was considered that this would be indispensable in a few years. Provision would be made for variety turns.

F. S. Jones, the applicant, said his firm, Messrs. W. F. Ewbank and Co., were connected with about 30 kinemas and would act as secretaries for the new kinema. The cost of the scheme, including the acquiring of property, was £60,000. A private syndicate in London would provide two-thirds of the capital.

Various objections were voiced by private property owners and by the proprietors of other kinemas.

This application was also turned down.

Universal's "The Invisible Man"

CAUSES NEW YORK SENSATION

"One of the Best Films Produced"

AN overnight sensation has been created on Broadway with the opening at the Roxy Theatre of Universal's "The Invisible Man," which advance reputation declares to be the most remarkable picture yet to reach the screen.

The news was contained in a cable received yesterday which stated that the strange adventures of the invisible man have in a day become the talk of the city. Business at the Roxy is at the highest pressure for some time, while the Press reports on the picture are outstanding.

With "Only Yesterday" packing out the Radio City Music Hall, Universal now have two of the biggest successes Broadway has had for a long time.

"Should Not be Missed"

The *New York American* states that "The Invisible Man" is one of the best pictures yet produced. "It was superbly made by nothing short of genius," states the critic. "It is excellent entertainment."

Awarding the picture an exceptionally high three and a half star rating, the *New York Daily News* states "The like of 'The Invisible Man' has never been done on the screen before. It is both comic and scary at the same time. I heartily recommend it. This unusual type of picture should not be missed."

The *Daily Mirror* hails it as "a stupendous thriller; magnificent, terrifying, and with a touching star performance. The photograph tricks are fascinating. 'The Invisible Man' is great entertainment, both exciting and amusing. Don't miss seeing it."

"A Roman holiday for camera aces," declares the *New York Times* critic. "The story makes superb kinematic material. It is a remarkable achievement"

"Star in a Night"

The *Daily Mail*, London took the unusual step on Monday morning of running a special story on "The Invisible Man," received by cable from their New York correspondent. The story, contained in two columns, under a five-column heading, says that the picture brings fame in a night to Claude Rains, the British star, who is seen as himself only in one scene.

"With the aid of an English director, James Whale, and of the English actor, Claude Rains, Universal has produced at Hollywood a screen drama which is so packed with blood-curdling scenes as to cause New York critics to exclaim to their readers to-day: 'Drop everything, and see it at once.'" states the *Mail*.

"Overnight, Claude Rains has become famous for a weird performance in which, except for a brief moment, he is invisible though his voice is sending a constant succession of thrills to the audience."

Later, during his comments on the strange happenings in the film, the correspondent explains that in certain sequences Rains, to cloak his invisibility, dons a mask and clothes which, when they are discarded, reveal emptiness.

News from All Quarters

Kinema as Church—Christmas Day Films—Licence Refused for Skating Rink—Light Failures—Clergy View "Cavalcade"—Southport Poppy Day Record

By kind permission of G.-B., a successful concert was held last Sunday evening in the Picture House, West Hartlepool, in aid of the Earl Haig funds.

A prize of two guineas is being offered by the management of the Picture House, West Hartlepool, to the lady who will sit alone through a midnight screening of "The Ghoul" (G.-B.D.).

A temporary breakdown in the electric supply at North Shields had the effect of depriving the town of all current, including lighting and power for the kinemas. Fortunately, it occurred in the afternoon, when business was not as brisk as in the evening, and the fault was detected and righted within half an hour.

In a "beautiful children" competition at the Paramount, Newcastle, Constance Jay, the two-years-old daughter of George Jay, Northern Counties representative for P.D.C., has won her way into the final out of a total entry of 7,000 children.

Cyril Lane, manager of the New Westgate Picture House, Newcastle, inaugurated his run of the Prince of Wales' film by inviting members of the City Council and other notabilities to attend a special performance, the proceeds of which were for the benefit of a local unemployment fund. He estimated that the percentage of the receipts for the week to be devoted to this fund would amount to about £100.

"A Healthy Investment" is an apt title for a film calling attention from the general public of the advantages of association with the Birmingham Hospitals Contributory Association. Glimpses are given of the convalescent homes of the Hospital Saturday Fund, and describes the aims and objects and progress of their association. It is being shown in the majority of Birmingham kinemas.

Kinema as Church

Following the closing of the New Street Baptist Church, Dudley, under a road widening scheme, the services will, during the building of a new church, be held in the Castle Cinema, and the Sunday School classes in the café attached to the hall.

St. Helens Licensing Justices on Thursday privately viewed "The Vampire Bat" and "The Mystery of the Wax Museum." They were approved for exhibition locally, conditional upon all children under sixteen years of age not being admitted.

The directors of the Savoy Cinema, Burnley, have leased the concern to Harry Buxton, of Liverpool. They have granted a lease of the premises with the option of purchase.

The County Bench at Birkenhead granted an application by F. S. Moore for a kinema and music licence in respect of the new Tudor Kinema, West Kirby.

Chester magistrates have granted the application of Fred Rowley, manager of the Gaumont Palace, Chester, to show films on Christmas Day between the hours of 6 p.m. and 10.45 p.m., the films to be submitted to the Watch Committee.

The Mayor of Chester and the Sheriff last week visited the Chester Music Hall Kinema, at the invitation of the manager, to view the film, "The Prince of Wales."

Southport kinemas had a large share in the town's splendid record for Earl Haig's British Legion Appeal Fund. The amounts raised at the kinemas were: Trocadero, £76 1s. 11½d.; Palace, £29 3s. 2½d.; Forum, £18 15s. 5d.; Scala, £15 17s. 10½d.; Palladium, £11 10s. 10d.; Coliseum, £9 10s. 9d. The Garrick raised £34 10s. 6d., and the Pavilion £4 7s. 8d.

Magistrates sitting at the County Police Court, Birkenhead, on Thursday, granted the applications of the Rialto, Bebington; Lyceum, New Ferry; King's, Heswall; Kingsway, Hoylake; Tudor, West Kirby; and the Winter Gardens, Hoylake, for Christmas Day performances.

Clergy Cavalcade

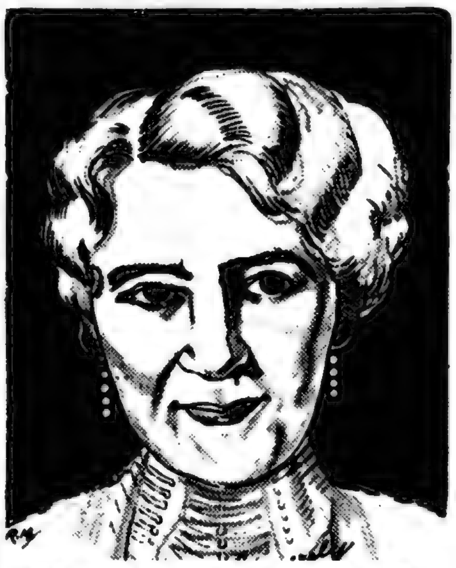
Captain T. Gordon Mayne, who manages the Botchergate P.H., Carlisle, declares that so many of the clergy attended the performances of "Cavalcade" that the city had the appearance of a Diocesan Conference being in session.

At Windermere Petty Sessions, G. N. Pattinson, on behalf of the Windermere Cinema and Royalty Theatre, Bowness, applied for permission to show films on Christmas Day. The synopsis of the films to be shown at each kinema had been deposited, and subject to the pictures being suitable, the application was granted.

A number of films produced by the Sheffield Amateur Film Club were screened at St. William's Hall, Sheffield, last week. There was a change of film programme each evening.

Kinema Help for Bairns

George Goodacre, of the Royal Picture House, Mexborough, organised his annual show for the Boots for the Bairns Fund on Sunday evening, when there was a crowded audience.



Bob Mackie, Columbia artist, recently visited Hollywood and made a series of caricatures and sketches of various stars. THE KINE. will publish his series exclusively. The above is of May Robson, sketched on the set of Columbia's "Lady for a Day," which will be pre-released at the London Coliseum on December 27

A Sunday performance was given at Scala Picture House, Armthorpe, in aid of the funds of the local Corps of the St. John Ambulance Brigade. This was organised in appreciation of the services given by members of the Corps at every performance during the year.

The Picture House, Stratford-on-Avon, closes for extensive alterations and redecorations this week.

The Queen's Hall, Brierley Hill, has now been redecorated and a new lighting system installed. The new decoration scheme is orange and blue, which blends effectively with the new orange stage curtains. The greater part of the house has also been re-seated, and the heating apparatus overhauled and improved.

Licence Refused

An application for a kinematograph licence in respect of the Rollo Skating Rink, Tunstall (Stoke-on-Trent), was refused by the City Council at their meeting last week.

In support of the application, an amended plan showing additional emergency exits was submitted. The Cinematograph Sub-committee had inspected the premises.

Manager Philip Gorton (Picture House) and Edwin Hainge (City Cinema) are making arrangements for entertaining the poor kiddies of Leicester at Christmas. Several of the Leicester theatres have entertained many thousands of children during the past week with safety first films.

It is expected that many of the picture theatres in Leicester will be open on Christmas Day, provided suitable programmes are given.

Following upon an experiment which was made at the Bristol Street special school by the Birmingham Lip Reading Social Club during the past week, in which silent films were introduced into the entertainment of the deaf and dumb, it is hoped to make kinematograph films a regular monthly feature at the club's meetings.

Messrs. Woods and Black, of Presteign, have successfully applied to the Presteign Council for lease for a period of twelve months of the Assembly Rooms for use as a kinema.

Electrical Breakdown

Owing to an electricity service breakdown at Swansea on November 17, which left many business premises without light, the afternoon performance at the Grand Theatre Cinema, Swansea, was brought to a standstill, and had to be abandoned.

The Grand Pavilion Cinema, Llandrindod Wells, is to be closed for a short period to enable an improved and new system of heating to be installed and other minor improvements to be made.

Three special performances were held in the mornings of this mid-week at the Plaza, Exeter, when local motorists saw motoring films, as the guests of an Exeter garage.

As a result of collections in aid of St. Dunstan's, the sum of £56 12s. 6d. was raised during one week at the National Cinema, Chatham.

Commencing on Monday last, a programme of kine.-variety was instituted at the Empire, Chatham, where a concert party, "The Vaudevillians" began a season.

Following a private screening of "Damaged Lives" at the Empire, Chatham, the Chatham Watch Committee have granted permission for the film to be shown to adults only.

Ruth Chatterton and George Brent are co-starred in FEMALE, which First National will shortly Trade show

FIRST NATIONAL'S BIG LINE-UP

FAMOUS STAR NAMES

Varied Entertainment Values

FIRST NATIONAL will shortly recommence their season of Trade screenings with a number of important pictures from Burbank. Ruth Chatterton, Edward G. Robinson, Joe E. Brown, Richard Barthelmess and Adolphe Menjou (in his initial production under First National auspices) all contribute towards this line-up, which contains a particularly diversified range of popular entertainment.

Chatterton and Brent

Among the first of the productions is the Ruth Chatterton starring vehicle, "Female," in which she appears with George Brent. Directed by William Dieterle, the story has been designed to appeal directly to women patrons, and offers the brand of romance that the brilliant team know well how to handle. Chatterton is seen as a business woman who determines to broaden the field of her commercial undertakings by pitting her wit and her beauty against the brains of her rivals.

Joe E. Brown Again

"Son of a Sailor" is the title of the latest comedy from Joe E. Brown, which looks like proving the most popular of all his hits. It is a sea story and has the comedian in the rôle of a nautical lad whose flare for romance seems to bear out the allegation that sailors like wives in every port. One of the highlights of the picture is an excruciatingly amusing boxing tournament on board ship in which Joe E. Brown is one of the contestants.

The comedian has two leading ladies, Jean Muir and Thelma Todd, while a very strong supporting cast has such favourites as Johnny Mack Brown, Frank McHugh, George Blackwood, Walter Miller, Kenneth Thomson and Samuel Hinds. Lloyd Bacon directed.

Robinson's Latest

Every new picture from Edward G. Robinson demands attention, and the actor's latest completed vehicle, "Dark Hazard," should prove no exception. Those who remember the instant hit made by the star in the lighter vein of "The Little Giant" will be interested to hear that the new picture offers a story of similar human and appealing qualities.

Directed by Alfred E. Green, responsible for the success of such recent Edward G. Robinson pictures as "Silver Dollar" and "I Loved a Woman," the story presents the star as a gambler with a penchant for greyhound racing. The story is taken from W. R. Burnett's best-selling novel of the same title, and in supporting rôles are Genevieve Tobin, Glenda Farrell, Robert Barrat, Gordon Westcott and Emma Dunn.

"Convention City"

Yet another comedy-and-romance hit is predicted in "Convention City" with Adolphe Menjou.

Against a background of business gatherings, the story deals with the rivalry that ensues among enterprising sales executives in their efforts to make their mark and further their careers. Besides Menjou there are many other attractive stars, Joan Blondell, Dick Powell, Mary Astor, Guy Kibbee, Frank McHugh, Patricia Ellis, Ruth Donnelly, Hugh Herbert and Sheila Terry. Rarely before have First National included so many popular players in one cast.

Barthelmess's Next

The next Richard Barthelmess production is "Massacre," claimed to give the star the most colourful characterisation of his long career. His rôle is that of a modern young Indian who finds himself involved in two worlds, that of his own people and that of New America.

The rôle of the Indian girl is played by Ann Dvorak, while in a remarkable list of supporting players Dudley Digges, Henry O'Neill, Robert Barrat, Claire Dodd, George Blackwood, Clarence Muse and Tully Marshall are featured. The director is Alan Crosland.

The featured players in THE HOUSE OF TRENT, the initial offering of B. & H., which Butcher's will Trade show next week. (1) Wendy Barrie, (2) John Stuart, (3) Anne Grey

Four From Radio

Sinclair Lewis's "Ann Vickers" Richard Dix in "Ace of Aces" and Two From Twickenham

DURING the first week of December, Radio Pictures are offering four productions to the Trade. Two of these will be from the American studio and two Real Art Productions from the Twickenham Studios.

No novel of recent times has caused such a profound stir as Sinclair Lewis's "Ann Vickers." It became a best-seller immediately on publication and has retained its position.

The film version stars Irene Dunne in the title-rôle, that of a woman social worker who devotes her life to the humanising of the American prison system; a woman who believes a career is all-important to her, only to find that she is a woman first and a social worker afterwards.

Walter Huston has the highly important rôle of Barney, the lovable character of Lewis's novel—a crooked politician, a grafter, but a man who lived up to his own code of honour. Conrad Nagel, Bruce Cabot, Edna May Oliver and Sam Hardy also play important rôles.

"Ann Vickers" will be Trade shown at the Phœnix Theatre, Tuesday, December 5, at 8.45 p.m.

Irene Dunne as Ann Vickers

Dix in Air Drama

"Ace of Aces," which stars Richard Dix," is an air drama of the war, which, although it abounds in thrilling fights and crashes, deals with the subject from a more thoughtful angle. It sketches the war career of a man who believes war to be wrong, senseless and unworthy of the interest of any intelligent man. The attitude of women in war also plays its part in the drama, and it is this attitude on the part of one woman that turns him into a lustful killer, intent only in adding another scalp to his belt for the personal glory its possession brings.

Richard Dix plays the rôle of the air ace and Elizabeth Allan, now firmly established in Hollywood, is the girl who wrought the change.

"Ace of Aces" will be Trade shown at the Phœnix Theatre at 8.45 p.m. on Wednesday, December 6.

Two Twickenham Productions

On the afternoon of Tuesday, December 5, also at the Phœnix, "Mannequin" will be shown. Although, as the title indicates, part of the action takes place in an exclusive gown salon, the bulk of the picture deals with the boxing ring and the drama surrounding it.

Several British boxing champions of to-day and yesterday played their part in making these scenes authentic to the last detail. Pat Mancini, Jack Bloomfield, Ben Foord, Eddie Maguire, Pat Regen, and Cecil Nichols all appear in "Mannequin" in the fight sequences.

The principals of the picture are Harold French, Richard Cooper, Judy Kelly, Diana Beaumont and Whitmore Humphreys, the latter playing the rôle of a young amateur champion whose success goes to his head.

John Stuart in Dual Role

"The Pointing Finger," another Real Art Production which Radio Pictures are Trade showing on Wednesday, December 6 at the Phœnix Theatre at 3 p.m., is a drama of mistaken identity. John Stuart plays the dual rôle of the rightful heir to an earldom and also his younger half-brother. The film is based upon a successful novel by Rita and co-features John Stuart and Viola Keats with A. Bromley Davenport, Leslie Perrins and Michael Hogan in support.

It was produced by Julius Hagen and directed by George Pearson at the Twickenham studios.

BUTCHER'S LATEST OFFERING

"The House of Trent"

PALACE PREMIERE OF FIRST B. AND H. FILM

THE alliance between the new unit, B. and H. Productions, and the old-established renting house of Butcher's Film Service, Ltd., seems to have resulted in a businesslike promptness of procedure, for the first B. and H. picture has been completed strictly to schedule, and is announced for Trade show on the afternoon of Thursday, November 30, at the Palace Theatre. This surely constitutes a record so far as a new organisation is concerned, and reflects the greatest credit upon the push and enthusiasm of W. G. Douglas Hutchinson, M.P., and his co-directors, the quiet efficiency of Captain Norman Walker, who directed, and the good staff work of the Ealing Studios where "The House of Trent" was produced.

Weather conditions did not assist materially, and several days were occupied in filming the beagle hunt episode which will add a picturesque and lively touch to the country scenes. Luckily the scenario specified plenty of mud for the younger characters to splash through, and this item of local colour was available in abundance. The meet was specially arranged near Dorking with the West Surrey and Horswell Beagles. The artistes played practically without make-up, and so exciting were the events that Norah Baring and Hope Davey, as the hero's sisters, declared that but for the watchful eye of director and camera they would have forgotten they were taking part in a film.

The cast of "The House of Trent" is exceptionally strong and should obviously have a big public appeal. Anne Grey has one of the biggest opportunities of her career, in a story that covers more than 20 years, showing her as a winsome young bride, a happy wife and a charming mother, with scenes that range between joy and tragedy, sound the depths of anguish and reach the height of courage and self sacrifice. John Stuart, first as husband and later as the son, has also a rôle which makes great demands upon his powers as an actor for a nice distinction between the two characters. As his sweetheart in the latter half of the picture Wendy Barrie has also been allotted some delightful scenes of which this sprightly young actress may be expected to take full advantage.

There are some amusing cameos of newspaper life, with Peter Gawthorne as a titled Press magnate, Hubert Harben as his chief editor, and Victor Stanley as a volatile reporter with a keen eye for a "story." These sequences are embellished with many interesting and authoritative shots of a great newspaper in the making. These should greatly intrigue the public, as also will some glimpses behind the scenes at a big London hospital.

Other clever people in "The House of Trent" are Moore Marriott as manager of the Press lord's country estate; Jack Raine, Dora Gregory, Hay Plumb, Thomas Pauncefort in a thumbnail sketch of a bibulous major; Betty Fairfax and Humberston Wright.

Meticulous attention was given to the general settings and lighting of this picture. Photography was in the skilled hands of Bob Martin, and the musical setting of the film was specially arranged by John Reynders.

HUSH—HUSH SCREENING

"Damaged Lives" at Newcastle

Extraordinary precautions were taken at the Stoll Theatre, Newcastle, when the manager, A. C. Harris, gave a private performance of "Damaged Lives" to members of the Watch Committee. Half an hour before the film was due to start, attendants were posted at each door of the theatre, and stage hands, operators and other members of the staff were ordered to leave the building.

No one other than members of the Watch Committee and two police officers were permitted to be in the theatre when the film was being screened, this ban applying even to the theatre manager, while Press representatives were also refused admission.

When the members of the Watch Committee and the two police officers had taken their seats, all doors were secured, and E. Burgess, of the British Social Hygiene Council, and his two operators entered the operating box and ran off the film.

After viewing the film the Watch Committee intimated that they had decided to allow the picture to be screened publicly on condition that a small portion of it was cut out, and that admission be refused to persons under 17 years of age.

G.-B. DISTRIBUTORS MOVE

Gaumont-Ideal, Ltd., have transferred their Manchester office from Corporation Street to 3, The Parsonage, Manchester, 3, and will be working under the name of Gaumont-British Distributors, Ltd. E. L. Jennings is the manager. The telephone number is Blackfriars 7454, and the telegraphic address "Okaphilms, Manchester."

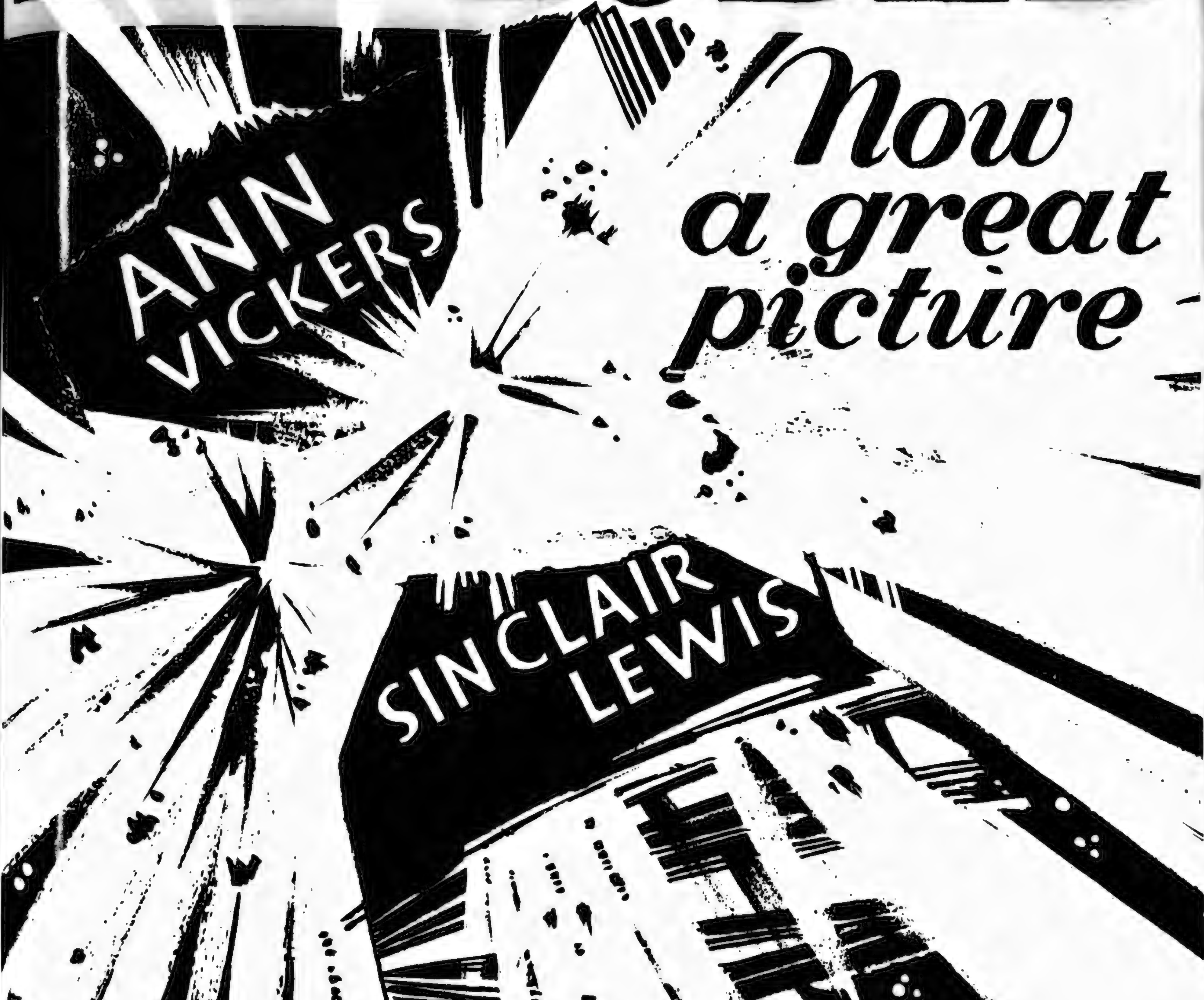
An English version is being made of the German picture, "Wilhelm Tell," directed by Heinz Paul for Terra Film. Conrad Veidt plays the lead.

It is understood that it will be distributed in England by Gaumont-British.

RADIO PICTURES LTD. present

The book that

EXPLODED


ANN VICKERS
SINCLAIR LEWIS

Now a great picture

WITH

IRENE DUNNE
WALTER HUSTON

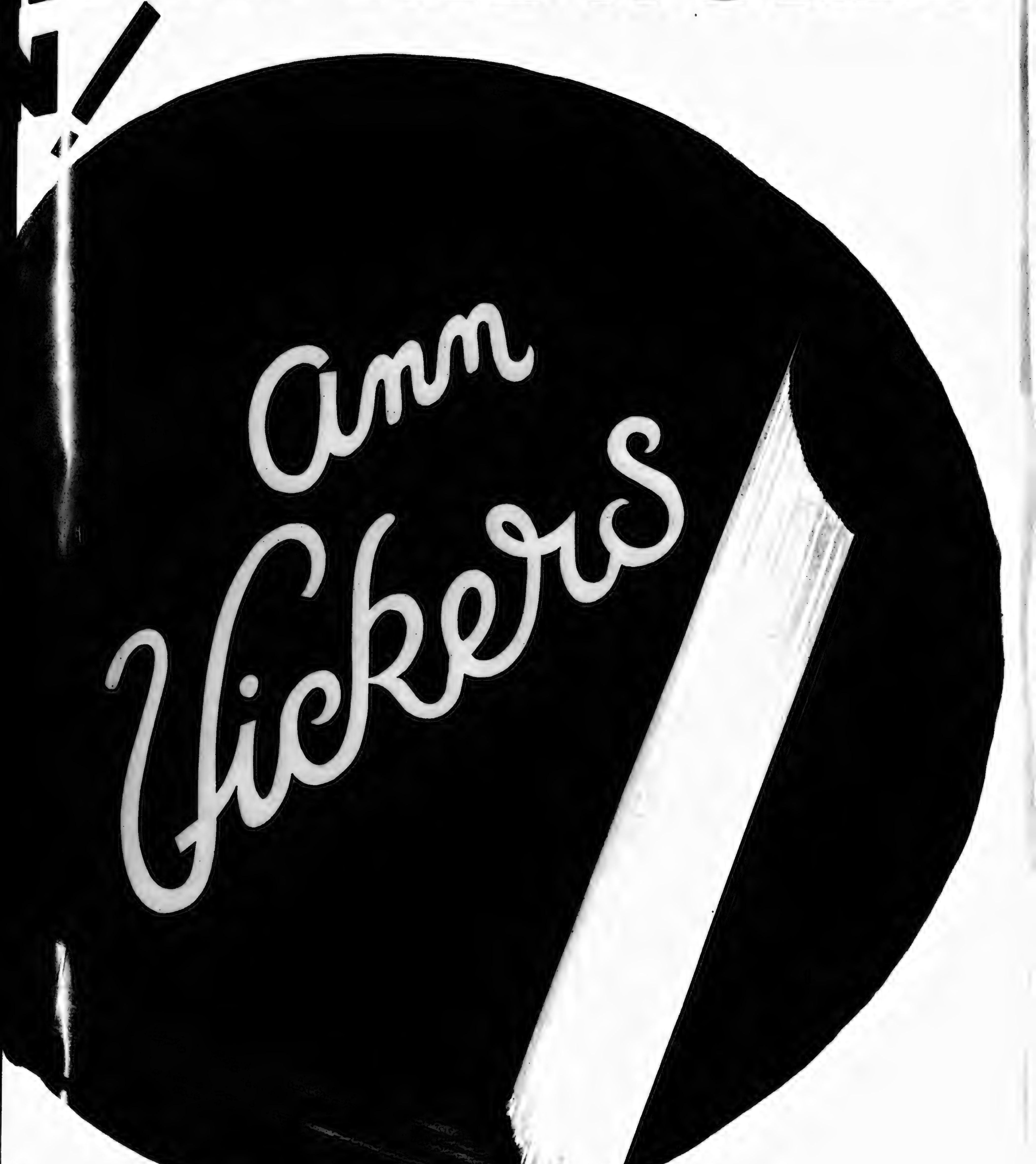
EDNA MAY OLIVER

BRUCE CABOT CONRAD NAGEL

THE BOOK THAT
STARTLES THE SCRE

Irene
DUNNE
Walter
HUSTON

HOOK THE WORLD

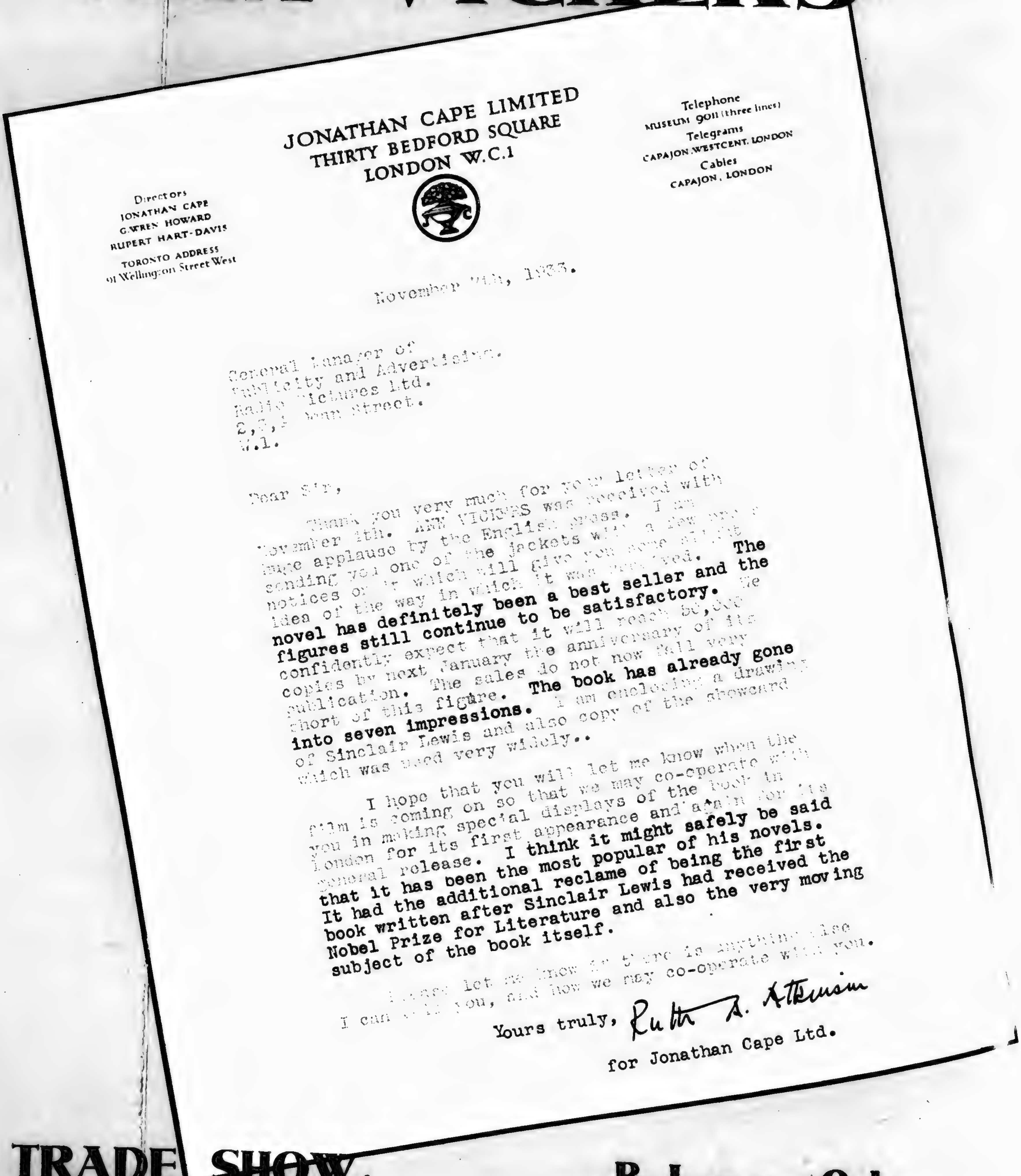


EDNA MAY OLIVER

Conrad Nagel · Bruce Cabot

Radio Pictures
Recorded by RCA Photophone System

There is a Ready-made Public *for* "ANN VICKERS"



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November [illegible], 1933.

General Manager of
Publicity and Advertising.
Radio Pictures Ltd.
2, 3, 4 Dean Street.
W.1.

Dear Sir,

Thank you very much for your letter of November [illegible]th. ANN VICKERS was received with huge applause by the English press. I am sending you one of the jackets with a few of the notices on it which will give you some slight idea of the way in which it was received. **The novel has definitely been a best seller and the figures still continue to be satisfactory.** We confidently expect that it will reach 50,000 copies by next January the anniversary of its publication. The sales do not now fall very short of this figure. **The book has already gone into seven impressions.** I am enclosing a drawing of Sinclair Lewis and also copy of the showcard which was used very widely..

I hope that you will let me know when the film is coming on so that we may co-operate with you in making special displays of the book in London for its first appearance and again for its general release. **I think it might safely be said that it has been the most popular of his novels. It had the additional reclame of being the first book written after Sinclair Lewis had received the Nobel Prize for Literature and also the very moving subject of the book itself.**

[illegible] let me know [illegible] there is anything else I can [illegible] you, and how we may co-operate with you.

Yours truly, Ruth S. Atkinson

for Jonathan Cape Ltd.

TRADE SHOW: By Invitation Only

PHOENIX THEATRE

Tuesday, December 5, at 8-45 p.m.

Drama with a Punch in it!

Mannequin

By CHARLES BENNETT
AUTHOR OF "BLACKMAIL"

WITH
DIANA BEAUMONT
AND
HAROLD FRENCH

TRADE SHOW
PHOENIX THEATRE
TUESDAY, DEC. 5, at 3 p.m.

PRODUCED BY
JULIUS HAGEN

DIRECTED BY
GEORGE A. COOPER

Radio
PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

Victims of the Beyond

B. and N. American (A). Directed by Dorothy Reed. Featuring Mischa Auer, Phyllis Barrington and Earl McCarthy. 5,900 *feet. Release date not fixed.*

HIGHLY coloured melodrama, a picture which attempts with very moderate success to dramatise the unscrupulous methods adopted by fake spiritualists. The development is a trifle clumsy, but the thrills, reminiscent of the serial, are put over with a naïve exuberance which may excite the masses. Fair average second feature for industrial districts.

Story.—Jimmy Reeves, newspaper reporter, is sent by his editor to get a story on the activities of Swami Yomurda, a bogus medium, and his confederates. He unearths a plot to rob John Walton, a gullible banker, and meets more trouble than he bargains for before he exposes Yomurda and his gang, brings about their apprehension, and wins Walton's daughter, Clare, whom the gang had kidnapped.

Acting.—Mischa Auer cuts a sinister figure as Yomurda and gives a colourful exhibition of old-time histrionics. Earl McCarthy works hard as the enthusiastic reporter, Phyllis Barrington is adequate as Clare, and the supporting players put vigour, if not conviction, into their work.

Production.—The trade of the fake mystic is not revealed in particularly illuminating colours, but what the picture lacks in information is partly offset by its melodramatic presentation. Blood-curdling thrills are piled one upon the other, and those that fail to register at least provide a good-humoured laugh. To those who can get a kick out of serials the film is addressed with confident assurance.

Settings and Photography.—All the paraphernalia of the fake mystic provides the background with plenty of colour, while the dark deeds are presented with naïve enthusiasm. Lighting and photography are satisfactory.

Points of Appeal.—Incredible but exciting story, the disarming simplicity of the treatment, and occasional thrills.

Sorrell and Son

United Artists. British (A). Directed by Jack Raymond. Featuring H. B. Warner, Margot Grahame and Hugh Williams. 8,900 *feet. Released April* 30, 1934.

A MOVING drama of paternal love and sacrifice, a brilliant and eminently popular adaptation of Warwick Deeping's best seller and silent success. The story, a delightful one, expressing clean, refreshing masculine sentiment, is handled with great imagination and understanding; the atmosphere is typically English; and the cast, headed by H. B. Warner, whose study is sincere and accurate, does its work with a fine sense of responsibility which brings genuine emotionalism to the moving theme.

This is both a man's and a woman's picture, an excellent general booking, and an obvious box-office attraction.

Story.—Stephen Sorrell, an ex-officer, fails to get a job after the war and is deserted by his wife. He then resolves to sink his pride and accept a lowly position for the sake of his son, Kit, whom he determines to educate thoroughly.

After many setbacks, he finally becomes an hotel porter and slowly rises to manager, while Kit, worthy of his sacrifice, keeps in step and ultimately becomes a surgeon. After seeing Kit happily married, Sorrell is stricken with an incurable disease, and Kit, realising that he cannot be saved, casts ethics to the wind and brings his sacrificial but triumphant journey to a painless end.

Acting.—H. B. Warner cleverly catches the psychology of the character as Stephen, and gives a performance of quiet strength, coupled with exquisite tenderness. Peter Penrose is fairly good as Kit as a boy, but Hugh Williams is infinitely better as Kit the man, and makes a perfect foil to the star.

Margot Grahame is too vampish as Mrs. Sorrell, but excellent support comes from Ruby Miller, Evelyn Roberts, Donald Calthrop, Arthur Chesney, Wally Patch and Winifred Shotter.

Production.—This delicate, delightful piece of fiction is so sincerely acted and treated with such understanding that we are forced to accept its charming sentiments and frankly admit that they reach the heart. The nobility of the theme is always held in fine perspective, and the building up of the story is carried out with a quiet, refreshing and moving dignity.

H. B. Warner proves to be the perfect medium for exploiting the touching emotionalism, and such is the skill of his acting that he never makes a false step or strikes an incongruous note. The support, too, is exceptionally good, the harmonious workings of the cast, director and technician making emotional entertainment of proven and inestimable box-office worth.

Settings and Photography.—Every stage of the story's development is accompanied by flawless atmosphere and detail, the exteriors are delightful, and lighting and photography excellent.

Points of Appeal.—Human, heart-rending story, fine sentiment, compelling emotional appeal, magnificent performance by star, good support, clever detail, perfect atmosphere, and box-office subject in title.

Chelsea Life

Paramount (B. and D.). British (A). Directed by Sidney Morgan. Featuring Louis Hayward and Mollie Johnson. 6,238 *feet. Released May* 14, 1934.

INGENIOUS story of a struggling artist, well known in theme, but freshly and originally treated. English-speaking voices, atmosphere, and moderate tempo should ensure the picture's suitability in the general programme as a foil to quick-action or strong drama.

Story.—At the instigation of Lulu, a penniless girl whom he has befriended, David Fenner, impecunious Chelsea artist, puts his name to a picture painted by an Italian whose whereabouts are unknown. With successive pictures of his own, David becomes famous and contracts a Society match. On the Italian's return, exposure follows; the Society girl jilts David, but he finds happiness as a pavement and beach artist, with Lulu as his wife.

Acting.—Louis Hayward, without rising to histrionic heights, has a good voice, a likeable personality, and acts with sincerity. Mollie Johnson, rather an unusual feminine type, is apt to be diffident as Lulu, but wins sympathy. A very good characterisation of a landlady addicted to a malapropian misuse of words, comes from Kathleen Saxon. Minor rôles, also that of a Society girl played by Anna Lee, are in competent hands.

Production.—Sidney Morgan has both written and directed with imagination and conscientious detail.

If he does not always convince in should-be dramatic moments, as, for instance, when his hero feels an impulse to paint and later to destroy his paintings, he makes the most of lesser situations. Humour rises naturally out of the characters and is not forced.

The ingenuous heroine and her sophisticated rival in love are clear-cut types, but various Chelsea artists, portrait-sitters, and a young man about town are more unusual and amusing. The "A" certificate would have been unnecessary but for one scene, not in keeping with the picture, showing Lulu in a state of inebriety.

Dialogue is satisfactory, and the story, though taken slowly, holds interest and is rounded off intelligently.

Settings and Photography.—Only one or two exterior shots of Chelsea are deemed sufficient to establish the background of the artists' colony, which is represented otherwise by various studio interiors, all of which are tastefully furnished and lighted. Costumes better than in many English pictures.

Points of Appeal.—Original treatment of, and background to, a young artist's love story. Pleasant atmosphere and characters. Well directed.

The Worst Woman in Paris

Fox. American (A). Directed by Monta Bell. Featuring Benita Hume, Adolphe Menjou and Harvey Stephens. 6,905 *feet. Release date not fixed.*

A FLASHY mixture of sophistication and sentiment which contains a certain amount of popular glamour, but fails to enter the realms of conviction or quality entertainment. The principal players, all of whom carry box-office names, do their best with the material at their command, but their efforts are far from being amply rewarded. In fact, apart from the catchpenny title and the attractive stars, the film has not a great deal to commend it. Moderate programme booking for not too sophisticated audiences.

Story.—Peggy Vane, a notorious habitué of Paris, decides to break with Adolphe Ballou, her millionaire boy-friend, and take a trip to America. Shortly after her arrival she is involved in a train smash and taken to the small-town home of Mrs. Strong, a sympathetic old lady, and her schoolmaster son, John. She and John fall in love, but she soon realises that her past is such that it will jeopardise his future, and, at great personal sacrifice, returns to Paris to help Adolphe redeem his fortune, which he had meanwhile lost.

Acting.—Benita Hume is attractive as Peggy, but hardly suggests the type and does not fully meet the modest emotional demands of the rôle. Adolphe Menjou is never happy in the small part of Ballou, and it takes Harvey Stephens, Helen Chandler, and Adel St. Laur all their time to cope with the sentimentality of the supporting rôles.

Production.—The theme, possibly inspired by the lines, "There is so much good in the worst of us," has been far from happily exploited. Its artless contrasts emphasise its novelettish qualities and make the task of the principal players one of almost insurmountable difficulty. No serious attempt has been made to cloak the simple story or bring about a plausible union between sophistication and small-town sentiment. The stars, however, are not entirely devoid of personality, and it is this, plus good technical work, which should enable the film to pass on its title in the capacity of supporting feature in industrial areas.

Settings and Photography.—The Parisian sequences have colour and richness, rather than conviction, while the small-town backgrounds are almost unbelievably pure in their atmosphere. The train smash, however, is realistically staged. Lighting and photography are good.

Points of Appeal.—Title, cast, and slight feminine appeal.

The H. G. Wells thriller, THE INVISIBLE MAN, from which the above scenes are taken, is shortly to be Trade shown by Universal. Claude Rains (the Invisible Man) heads a strong cast which includes Gloria Stuart, Una O'Conner, William Harrigan, Tom Ricketts, Donald Stuart, Dudley Digges, Merle Tottenham, Holmes Herbert, Forrester Harvey, Walter Brennen and Darcy Corrigan

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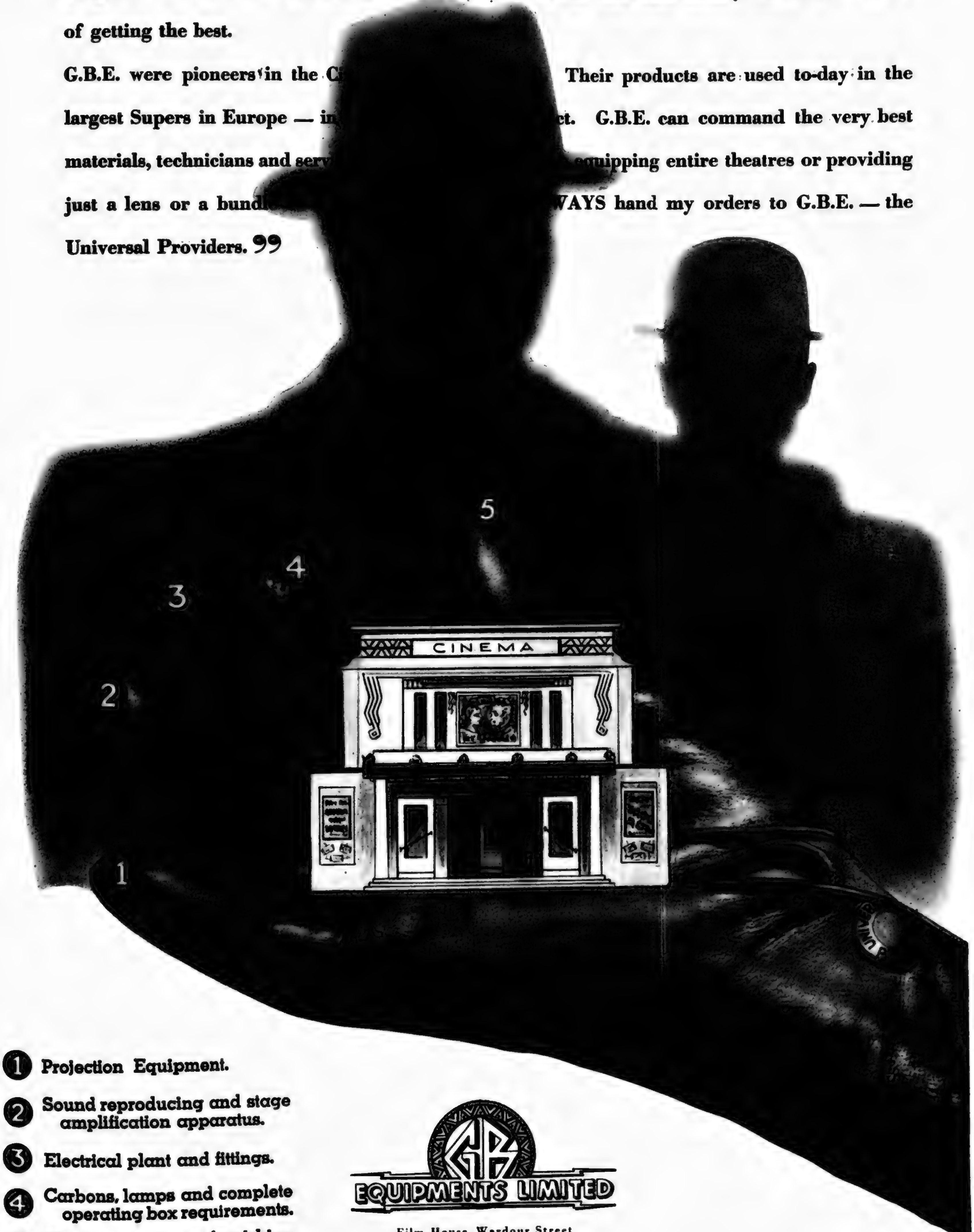

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To be preceded by the following:—
"LULLABY LAND" (Walt Disney Silly Symphony, in colour)

[redacted]

1934

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Trouble

United Artists. British (U). Directed by P. Maclean Rogers. Featuring Sydney Howard, George Turner and Muriel Aked. 6,353 feet. Released April 19, 1934.

HAPPY, carefree comedy, exceptionally well staged, and clean and refreshing in its humour. The story is a trifle obvious, and the gags are not entirely new, but the method of their presentation is such that the film delivers a full quota of laughs. Sydney Howard is in his best inimitable form, and a host of well-known comedy players contribute capital support. The simple narrative roams as far afield as Tangiers, and the variety of colourful and authentic backgrounds accentuates the artless but popular fooling. Good comedy booking anywhere, with a star of box-office value.

Story.—Horace Hollobone, a dumb steward on a pleasure boat, and his equally dumb mate, Nobby, suspect Captain Vansittart and his sister of the theft of a lady's valuable pendant. When the boat docks at Tangiers, they see Vansittart hand something to a native, and follow the recipient to the native quarter. By luck they secure the jewel, but their trouble and the simple fun starts when they try to return to the ship and earn the reward for the return of the gem.

Acting.—Sydney Howard succeeds in exploiting his quaint, lugubrious humour as Hollobone, and finds an excellent foil in George Turner as Nobby. Supporting characters are in the safe and capable hands of George Curzon, Dorothy Robinson, Wally Patch, Abraham Sofaer and Muriel Aked.

Production.—Most of the action takes place on a pleasure cruise boat bound for the Orient, and the interesting and refreshing background makes a good setting for the bright fooling and amusing gags. The chases in Tangiers, resulting in the recovery of the elusive jewel, represent good slapstick, and here again colourful and authentic background enhances the qualities of the fun. The film is cunningly devised to appeal to the masses and the family, and should meet with a favourable reception in most halls.

Settings and Photography.—Detail work is particularly good, many of the settings have real pictorial value, and lighting and photography are excellent.

Points of Appeal.—The amusing story, popular star, excellent presentation, refreshing background, clean humour and capital team work.

Flying Fury

Universal. American (U). Directed by Ken Maynard. Featuring Ken Maynard, Ruth Hall and Tarzan. 5,065 feet. Release date not fixed.

A LIVELY ingenious Western drama, with an exhilarating wild-horse interest, plenty of rousing rough stuff, good quality and a few spectacular stampedes. The story means nothing, it is the pace that keeps the interest alert and makes the film an acceptable supporting attraction for industrial and juvenile audiences.

Story.—Big Jim Edwards, a ranch owner, offers any man a job who will rid the district of Strawberry Roan, a wild stallion which is enticing away valuable mares. Ken Masters accepts the conditions, and also wagers that he will ride the stallion.

In the course of his work he discovers that Big Jim's foreman, Bart Hawkins, is a rustler, and that he is using Strawberry Roan as an alibi. He then brings about Hawkins' arrest, captures the roan, rides it, saves Big Jim's daughter from a stampede of wild horses, and wins her love.

Acting.—Ken Maynard puts both enthusiasm and beef into his work as Ken, rides with amazing skill, and gives a rousing exhibition of fisticuffs. Harold Goodwin is good as Hawkins, Ruth Hall is an attractive Alice, and there is a variety of interesting and amusing types in support.

Production.—Everything that matters comes into this Western, the exhilarating proposition in its entirety being put over at a spectacular speed. The wild-horse interest is exciting, and dovetails smoothly into the development, and there is comedy and romance to enliven the side-issue.

The entertainment is carried out with disarming agility, and is played against exceptionally impressive outdoor scenery.

Settings and Photography.—The atmosphere has the mark of authenticity, the hectic fights and rides are timed to a second, and the backgrounds are as refreshing as they are pictorially appealing. Lighting and photography are very good.

Points of Appeal.—Healthy vigorous story, good characterisation, fascinating equine interest, speedy development, and impressive pictorial work.

Marooned

Fox. British (U). Directed by Leslie Hiscott. Featuring Edmund Gwenn, Viola Lyel and Wally Patch. 6,022 feet. Release date not fixed.

UNPRETENTIOUS but nevertheless thoroughly entertaining melodrama—played for the most part in a lighthouse—which has a strong story with an unusual twist, and a capital cast. Apart from one or two very minor incongruities, the atmosphere is vidid and convincing, and the situations are timed with an accuracy which accentuates their sound dramatic qualities. Good general programme booking.

Story.—Tom Roberts, a lighthouse keeper, and his wife, Sarah, harbour an escaped convict claiming to be the father of their adopted daughter, Mary, rather than she should learn the truth. With the aid of his companions, Roberts smuggles the fugitive into the lighthouse, but Wilson, the local policeman, is suspicious, and insists upon investigating.

A storm compels him to stay, together with other members of the keeper's family, and the manner in which the secret of the fugitive is kept from him and Mary provides the arresting dramatic entertainment.

Acting.—Edmund Gwenn draws convincing character as Roberts, Viola Lyel survives a difficult emotional ordeal successfully as Sarah, Wally Patch is very good as Wilson, and the support is efficient.

Production.—The story is written with a sound sense of the dramatic, and never loses its grip on the imagination and the audience until the neat and unexpected climax is reached. The lighthouse backgrounds, authentic in detail, accentuate the sound dramatic qualities, while logical humour is deftly employed to secure effective contrast. The characterisation is well above the average, and this completes the picture, the appeal of which is confidently addressed to all classes.

Settings and Photography.—The rural sequences are picturesque, the seascape shots are inspiring, while the lighthouse interiors promote good atmosphere and are of unusual interest. Lighting and photography are very good.

Points of Appeal.—Strong, unusual story, good dramatic interpretation, sound cast, and good title.

Tillie and Gus

Paramount American (U). Directed by Francis Martin. Featuring W. C. Fields, Alison Skipworth and Baby Leroy. 5,071 feet. Release date not fixed.

A QUIET, unhurried comedy, not particularly strong in story values, but embellished with the inimitable humour of W. C. Fields and the cleverness of Alison Skipworth, both of whom work hard and bring many new laughs to well-established jokes. The presentation is quite good, always keeping in step with the fun, and a touch of excitement is introduced into the end. Safe comedy bet for all classes, with two stars that matter.

Story.—Augustus and Tillie Winterbottom, a wily old married couple, both reputed to be missionaries, but who are in reality living by their wits miles apart, are brought together by the terms of a will. They scheme to cheat their married niece, Mary (who in turn is being cheated by a rascally lawyer), out of her part of an inheritance. They are, however, softened by her baby son, and set to work to help her and her husband, Tom, to retain a ferry boat which the lawyer is trying to persuade the authorities to condemn. They ultimately succeed, and their unconventional methods provide plenty of fun.

Acting.—W. C. Fields is immense as Augustus, and Alison Skipworth is equally effective as Tillie, the two making a team of sufficient strength to put any comedy over. Baby Leroy has an important part and plays it with natural unconcern, and Jacqueline Wells, Clifford Jones and Clarence Wilson are satisfactory in support.

Production.—This comedy is a series of obvious but evergreen and laughable gags, put over by a pair who know no limit to their resourcefulness. To see W. C. Fields play poker, paint the ferry boat to wireless instruction, impede the rival ferry during a race, fuel his own with fireworks, and save the baby from a watery grave, is funny enough to atone for the commonplace character of the comedy and make it a bright two-feature programme proposition for any hall.

Settings and Photography.—The gags are backed by good detail, and lighting and photography are excellent.

Points of Appeal.—Lively situations, capital team work by box-office stars, good presentation, and crisp dialogue.

Back Page

P.D.C. American (U). Directed by Anton Lorenze. Featuring Peggy Shannon and Russell Hopton. 6,150 feet. Released May 28, 1934.

SMALL-TOWN newspaper life is featured in the story of an editress' exposure of a pair of business crooks. The triumphs of the ex-sob sister are rather too facile to be easily credited, nevertheless, as put over by the star, they compel interest. An offer by no means to be despised in the popular programme.

Story.—Jerry Hampton is fired by a New York editor who refuses to print her story citing Martin Smith as the cause of a girl's suicide. She becomes editor of the *Apex*, owned by Webster, and accuses Martin Blake, a banker, of announcing the failure of an oil well in which the small town has its savings, and which is flourishing.

Blake threatens to buy out Webster, retaining Jerry as editor. She remains loyal to her employer, and on finding that Martin Smith is Blake's ally in crime forces them to make over the *Apex* to Webster. Jerry's love affair with Blake's nephew reaches a happy ending.

Acting.—Peggy Shannon is vivacious and charming as Jerry, equal also to holding the stage most of the time. Male performances, particularly that of Claude Gillingwater as Webster, are in competent hands; Russell Hopton provides a moderately attractive juvenile lead, Sterling Hollingway is a reliable humorist.

Production.—Anton Lorenze may not be in the front rank of producers; nevertheless he tells his story clearly and directs his actors to advantage. Action drags slightly in the middle sequences, while the success of the oil well, as seen in its result on the townsfolk, appears rather a feeble intrusion.

Jerry's subjugation, by threats, of the banker and his ally are more arrestingly put over. Love interest is satisfactory. Atmosphere is pleasant throughout and at times humorous.

Settings and Photography.—Small-town exteriors and interiors of a primitive newspaper office are well selected and photographed. Camera work good.

Points of Appeal.—Young womanhood triumphs in breezy newspaper story. Mild burlesque of small-town methods with print.

Winged Devils

Columbia. American (U.). Directed by Roy William Neil. Featuring Robert Armstrong, Richard Cromwell and Dorothy Wilson. 6,058 feet. Release date not fixed.

NEWSREEL cameraman drama, the biography of a bluffer, not particularly strong in story values, but crowded with active and varied interests, and culminating in a crescendo of terrific aerial thrills.

All the tricks of the trade are revealed in smashing incident, and the vigour and accuracy of the characterisation, plus excellent technical work and resourceful direction, weave them into popular entertainment, in which every considered essential plays an integral part. A capital general booking.

Story.—Scoop, a newsreel cameraman, earns a false reputation by allowing his clever assistant, Dick, to think out and execute stunts, the glory for which he steals. Such is Dick's admiration for Scoop that he fails to see that he has been exploited until Connie, an employee of the company, enlightens him.

Dick is sacked through Scoop's negligence, but manages to board a dirigible by subterfuge, and forces Scoop to allow him to be his assistant. The dirigible is wrecked, but both Scoop and Dick are saved, Dick having secured marvellous pictures. He is reinstated, and Scoop, exposed at last, makes his exit with characteristic bluff and blarney.

Acting.—Robert Armstrong plays the wily, alcoholic, girl-chasing Scoop with sly, amusing bravado; Richard Cromwell interprets the role of Dick with youthful seriousness and enthusiasm; and Dorothy Wilson pleasantly toys with the feminine interest. The support is adequate.

Production.—It is not so much the story as the tricks and thrills which it reveals that provide the exciting and gripping entertainment.

The risks run by the cameraman to secure a scoop, such as lying on the wing of an aeroplane, posing as a pea-nut vendor at a fight where cameramen are prohibited, and facing death in a dirigible, are illustrated with hair-raising realism, and are emphasised in clear, dramatic form by vigorous by-play, in which crisp humour and tender sentiment play an honest and entertaining part.

The picture is fraught with novelty values, and should make a powerful appeal to the masses.

Settings and Photography.—Fake plays a very small part in the presentation of the film; in fact, it is the authenticity of its detail and the realism of its spectacle, particularly the dirigible sequences, that invest it with such wholesome and exciting entertainment values. Lighting and photography are very good.

Points of Appeal.—Novel and exciting subject, great thrills, spectacular treatment, crisp humour, romantic interest, and good cast and title.

Doctor Jack

Equity-British. American (U). Featuring Harold Lloyd and Mildred Davis. 4,800 feet. Release date not fixed.

THIS reissue of the great success of silent days has been sharpened up in its footage and fitted with sound effects and music. The treatment and quality reveal the picture's age, but its simple slapstick humour still succeeds in scoring the laughs. Small halls, those which rely on a family patronage, should find the film useful in the capacity of supporting attraction.

Production.—The story, which tells of a country doctor who feigns lunacy in order to protect a girl from an unscrupulous specialist who is out to certify her insane in order to collar substantial fees from her rich family, moves swiftly on established slapstick lines, and the star's methods still succeed in raising the laughs. The dresses and the settings reveal the picture's age, but in spite of this the quality is satisfactory.

Points of Appeal.—Title, star, and clean refreshing humour.

SHORTS OF THE WEEK

ACE FILMS

GORDON RICHARDS. British (U). Directed by Widgey Newman. Two reels. Release date not fixed.—A rather hurried but nevertheless interesting and topical biography of the record-breaking flat-race jockey. The film is ingeniously culled from topicals and, apart from its actual racing interest, intimate talk is contributed by the jockey himself, his wife, and Captain Towler, editor of the *Sporting Life*. The film should make an immense appeal to the wide sporting public, and can be confidently recommended as an additional programme attraction.

BRITISH LION

A DAY IN THE LIFE OF GORDON RICHARDS. British (U). Directed by Walter West. Two reels. Release date not fixed.—This short, which traces a day in the life of the jockey, is inspired by the record-breaking Richards, who appears occasionally during its development. The quality is good, and the topicality of the subject makes it one worth the serious attention of the astute showman.

F.N.

SALT-WATER DAFFY. American (U). Featuring Jack Duffy. Two reels. Release date not fixed.—An excellent comedy, dealing with the misadventures of two slackers who unwittingly join the Navy. Really good fun.

WALTER DONALDSON. American (U). 850 feet. Release date not fixed.—Pleasing musical short, featuring the best-known compositions of the song writer from which it gets its title.

FOX

GRAND UPROAR. American (U). One reel. Release date not fixed.—A bright and cheery Terry Toon cartoon with a new idea and effective vocal and musical accompaniment.

BURLESQUE. American (U). One reel. Release date not fixed.—Terry Toon cartoon, rich in variety and new ideas. Good fill-up.

PARAMOUNT

ROADHOUSE QUEEN (Mack Sennett Comedy). American (A). 1,771 feet. Released May 7, 1934.—Quite amusing offer containing some slapstick humour and a gymnastic display by the heroine. Plot is built round a father's efforts to make his son fall in love with the right woman, ending in his own marriage with the wrong one. Action during dinner-time at a night club sure to raise laughter. A useful featurette in the popular programme.

P.D.C.

PICCADILLY. British (U). One reel. Release date not fixed.—This latest contribution to the "Old and New London" series takes for its subject the heart of the West End, and leads the audience to its historic by-ways, describing them in graphic talk, and illustrating them by flawless photography.

INNS OF COURT. British (U). One reel. Release date not fixed.—Here is another of the "Old and New London" series, one which takes for its tour the seat of British law. The architectural beauties of the area covered are caught by the camera, and good commentary reveals its fine history and tradition.

UNITED ARTISTS

PUPPY LOVE. American (U). 687 feet. Release date not fixed.—An excellent Mickey Mouse cartoon which treats its title literally and embellishes it with brilliant gags. Capital cartoon short.

LULLABY LAND. American (U). 677 feet. Release date not fixed.—A charming Silly Symphony in Technicolor, brilliantly handled, which carries the audience to baby dreamland. The colour is exquisite, and the gags amazingly clever. Another Walt Disney triumph.

WARDOUR

THE THREE MUSKETEERS. American (U). Featuring John Wayne, Ruth Hall and Raymond Hatton. Twelve two-reel episodes. Release date not fixed.—The first three chapters were shown, the titles and length being as follows: "The Fiery Circle" (2,583 feet), "One for All and All for One" (1,743 feet), and "The Master Spy" (1,619 feet). It may be perhaps a trifle imprudent to associate this serial, which is a Western in Foreign Legion guise, with the name of Dumas, but having got away with this shrewd piece of showmanship, the renters are entitled to cash in on their ingenuity.

The story, as far as can be gathered, deals with the attempts of a young American army officer to discover the identity of a mysterious character responsible for gun-running in the desert. He is aided in his difficult task by three Legionnaires, and when the third episode ends he is an easy winner on points. The backgrounds are really most impressive, quite good atmosphere is established, and the thrills, employed to whet the appetite after each chapter, are put over with exhilarating gusto.

This effort is certainly a big advance on the usual serial, and can be calculated to keep the most hard-boiled industrial audience on tenterhooks.

CAROLINA MELODIES. American (U). One reel. Release date not fixed.—A pleasing musical short, which revives old melodies, and has decorative treatment.

WARNER

BOSKO THE MUSKETEER. American (U). One reel. Release date not fixed.—Ingenious Bosko cartoon which burlesques "The Three Musketeers." The gags are bright and the musical accompaniment effective.

RUFUS JONES FOR PRESIDENT. American (U). Two reels. Release date not fixed.—A high-pressure negro musical fantasy with tireless work by dusky stars. An unusual short offering.

IT'S SPRING. American (U). Featuring Hugh Herbert. Two reels. Release date not fixed.—Delightful miniature musical comedy, photographed in Technicolor, which has a good story, good dance numbers, and a quaint and effective comedian. Excellent short feature.

BOSKO'S PICTURE SHOW. American (U). One reel. Release date not fixed.—A clever cartoon burlesque, which makes brilliant fun of a complete picture-house programme. Capital short feature.

HARRY WARREN. American (U). One reel. Release date not fixed.—A novel short, built around the well-known song writer and featuring his most popular numbers.

"DANCE, GIRL, DANCE!"

Ada May, one of Broadway's most popular musical comedy stars, features two new catchy numbers in DANCE, GIRL, DANCE! the P.D.C. musical scheduled for Trade show at the London Hippodrome on Friday afternoon. These are "The Peanut Vendor's Missus" and "It Takes a Lot of Jack to Make a Little Jill Say Yes." Evelyn Knapp and Alan Dinehart are also starred

"A MAN OF SENTIMENT"

A MAN OF SENTIMENT (P.D.C.) which will be Trade shown on Thursday next at the Phœnix Theatre, has been described as "The Grand Hotel" of hospital stories, inasmuch as the author has cleverly devised a plot giving intimate glimpses into the lives of both the patients and the members of the staff of a great hospital. Marian Marsh, Owen Moore, William Bakewell and Christian Rub have prominent roles in this new film

London Films New Plans

Chevalier and Fairbanks Subjects Scheduled for 1934

CAMILLA HORN FOR B.I.P.

By P. L. MANNOCK

ALEXANDER KORDA told me at the reception last Friday to Maurice Chevalier that the Franco-Hollywood star's first story for London Film Productions will start in a British studio next May.

The subject is not finally decided, but will be one of three subjects now under consideration.

London Films will not be active on the floor again until January, when the Douglas Fairbanks' "Zorro" subject will start.

"CONTRABAND" STARTING
With Anglo-American Stars

With the signing of Camilla Horn opposite David Manners the British and International cast of "Contraband" is practically completed.

Work in fact has already begun on the film, which has Greta Nissen, Camilla Horn, Clifford Mollison, David Manners and Hugh Wakefield in the leading rôles. Robert Milton is directing.

Miss Nissen has already appeared in two B.I.P. films, "Red Wagon," directed by Paul Stein, which is to have a Royal gala premiere at the Regal, Marble Arch, on December 6, and "Secret Agent," which, directed by Arthur Woods, is now nearing completion.

Robert Milton, the Hollywood director, who is to make "Contraband," will be assisted by John Harlow, who will also have as his assistant Roy Goddard.

Jessie Matthews in WALTZES FROM VIENNA (G.-B.)

AT TWICKENHAM
Great Production Activity

From now until January, when "Bella Donna" (Julius Hagen's next super-production) takes the floor, two units are to work night and day to fill the demand for films from the Twickenham Studios.

During the week George Pearson will start production, working at night, on "The Lion and the Lamb" for Radio release. The story has been written by Edward Dignon and Geoffrey Swaffer, and is a comedy of a seafaring man. Michael Hogan plays the leading part, and Margaret Vines, Helga Moray, Mark Daly and D. J. Williams are included in the cast.

Helga Moray is Julius Hagen's new discovery, of whom great things are expected. Mr. Hagen feels confident that she will follow Elizabeth Allan and Ida Lupino, who were both given their first big parts at Twickenham.

A NEW STUDIO
Films of Yorkshire

Charles Hanmer, who produced "Black Diamonds," is building a new film studio on the main road between Doncaster and York.

Plans have been prepared for a commodious building fully equipped for sound film production.

The first production is to be entitled "Children of the Broadacres," a musical revue, and the characters of which will be portrayed by Yorkshire children.

"IMPORTANT PEOPLE"
Brunel at Wembley

At the Wembley studios, Adrian Brunel is directing, for M-G-M, a new comedy-drama, "Important People."

Stewart Rome and Renee Mallory are the principals.

BIG THEATRE SCENES
Gaiety Wired for Sound

On Sunday a crowd of 400 extras, in addition to the cast and chorus of 48, a large orchestra, and a complete unit, including three camera crews, was present at the Gaiety Theatre, Strand, to make the final scenes, under the direction of Carmine Gallone, of "Two Hearts in Waltz Time."

To enable the director to control the crowd, and also to play certain music which has been previously recorded, special equipment by RCA Photophone was installed in the theatre. This enabled the director, by means of a microphone, to give his instructions to the crowd of artistes on the stage, also the special music to be reproduced.

The equipment consisted of a special 40-watt amplifier and a constant speed sound projector, and was distributed throughout the theatre by means of two loudspeakers hidden from the view of the cameras.

This is the first time in England that such equipment has been used, and it is the result of experiments carried out jointly between RCA Photophone engineers and the Nettlefold Productions recording staff.

The Gaiety Theatre has been associated with other famous experiments of modern times, inasmuch as it was the first theatre to be put over the air by the B.B.C., in the very early days of broadcasting.

Incidentally, this will be the last stage and film appearance of Carl Brisson before he leaves for America to take up his Paramount contract.

BERNARD VORHAUS
For St. Margaret's

Towards the end of this week Bernard Vorhaus will start directing "The Broken Melody," a full-length feature for distribution by Associated Producing and Distribution Co.

Vorhaus, who earlier this year directed "The Ghost Camera" at Twickenham Studios, has written the story, which combines music and drama. H. Fowler Mear has written the dialogue.

Margot Grahame, who has recently become well known as a singer as well as an actress of considerable merit, has been assigned to the leading feminine rôle, and Joan Wyndham is in support.

AT EALING
A Ministerial Visit

Baron Georg Franckenstein, Austrian Minister in London, was a visitor at the A.T.P. Studios at Ealing recently during the filming of Basil Dean's production of "Autumn Crocus," the principal scenes of which have their locale in the Austrian Tyrol. His Excellency watched the work of Ivor Novello and Fay Compton in the inn sequences, and later had projected for him in the studio theatre some of the earlier sequences.

Two of his compatriots, Baroness Tosca von Bissing and Baroness V. von Gagern, are playing in the picture. The former is a niece of the famous General von Bissing.

Last week, the Austrian Minister visited Ealing and witnessed Fay Compton and Ivor Novello making a scene for AUTUMN CROCUS (A.T.P.)

ELVEY FOR FIELDS
Old Title Revived

Maurice Elvey, director of innumerable British film successes, is to direct Gracie Fields in her forthcoming super-feature which Basil Dean is producing at the Ealing Studios for Associated Talking Pictures, Ltd. The picture has been titled "Love, Life and Laughter." It will present Gracie Fields in the rôle of modern Nell Gwynne who, however, spurns her royal suitor.

The title, used some years ago for a Betty Balfour success, seems to me a strikingly unoriginal choice.

MENDES BEGINS
"Jew Suss"

At Shepherd's Bush work began last Monday on "Jew Süss." Lothar Mendes is directing the picture, and Conrad Veidt appears in the leading rôle.

The production is scheduled to cover three months, and approximately £80,000 will be spent on it.

"Jew Süss," taken from the novel by Leon Feuchtwanger, is a story based on fact. It is a cross section of the history of one of the German states, Wurtemburg, in the first quarter of the eighteenth century.

A brilliant financial brain, Jew Süss, having established himself in commerce, is introduced to Karl Alexander, the reigning Duke of Wurtemburg. His outstanding ability leads him to dizzy heights of power. He is the force behind the ducal throne. Intrigue threatens him. The treachery of his master imperils him. After a period of luxurious wealth and almost absolute authority over the State of Wurtemburg, he falls and dies on the gallows.

Conrad Veidt will here have a unique opportunity to give further proof of his remarkable gifts as an actor. Supporting him is an immensely strong cast. Karl Alexander is played by Frank Vosper; Landauer, the financier friend of Süss, by Paul Graetz; and Rabbi Gabriel, his uncle, by Cedric Hardwicke.

Pamela Ostrer will have her first big part as Naemi, the daughter of Süss. The cameraman is Gunther Krampf.

CAROL SINGERS
"Turkey Time"

Shooting on "Turkey Time," the current Tom Walls-Ralph Lynn comedy, after taking in the restaurant scenes, has continued with the carol singers. Passing from a thick November fog and hoping to be warm inside the studios, visitors would have been chilled to the bone by the very sight of the snow that lies on the ground and on the buildings in the set. In spite of the heat from the lamps, the illusion is so complete, that artistes, doubtless because of their sensative imaginations, can be seen turning up their coat collars and blowing into their hands.

The strains of "Good King Wenceslas" increase the cold feeling.

AT ISLINGTON
"Princess Charming"

Although Evelyn Laye has had a very bad cold this last week, shooting has not been held up on "Princess Charming." The schedules were altered accordingly, and Miss Laye was able to resume work during the week-end, with Mutz Greenbaum at the camera.

The full-size ground floor of a hunting lodge has been erected in the studio and includes frontage, hall, sitting-room, wine cellar, kitchen and dining-room.

Three sleighs with their corresponding horses were used to show the King, Countess and Walter Chuff arriving at the Lodge, and the horses were easily handled in the large studio.

Next week's shooting will feature the hunting lodge and the wine cellar, where amusing scenes between the King and Chuff take place. Yvonne Arnaud will sing a song called "Feed the Brute," from the kitchen as she is making a cheese soufflé for the King.

MR. HALE'S DIP
For "Wild Boy"

The Castle Mill, Dorking, gets its power from one of the coldest mill streams in London. The water is so cold there that a swimming pool which was opened in midsummer had to be closed owing to the low temperature of the water, which largely comes from a spring. It was into this that Sonnie Hale had to dive to rescue Wild Boy from drowning. Although many film stars would have asked for a double for these shots, Sonnie Hale insisted that he should do them himself.

Three men were stationed each side of the stream with large bath towels, and as the greyhound reached the shore, they wrapped the big towels around him and rubbed him hard.

On Thursday of last week the unit went to Maidenhead. A riverside home, vacated for the winter months, was used for the location. Bray Lodge is a large house, in the Victorian style, with a giant sundial on the front of it. It was a remarkable sight to see the arc lamps forming false shadows on it and making it appear only two o'clock when it was really eight

The whole grounds surrounding this house were bathed in light from the arcs and the violet light given by these lamps gave the whole thing a fairylike appearance.

A minor tragedy occurred when Sonnie Hale discovered that a bag, containing his clothes for the picture, had dropped from the top of the car in which he was travelling, somewhere between London and Maidenhead. Five cars immediately went in search of the missing bag which was found in Slough Police Station, to everyone's relief.

HISCOTT'S PROGRESS
"Keep it Quiet"

"Keep it Quiet," the current British Lion production, is nearing its end at the Beaconsfield studios under the direction of Leslie Hiscott.

A strong cast, including Jane Carr, Bertha Belmore, Davy Burnaby, D. A. Clarke-Smith, Cyril Raymond, and Hal Walters are supporting Frank Pettingell, the star, in the rôle of a North countryman, who is forced to pose as a butler in a wealthy household.

"Keep it Quiet" is an original story by Michael Barringer.

From the Editor's Letter Bag

"HENRY VIII" ABROAD

UNFOUNDED FEARS

ANOTHER ENGLISHMAN REPLIES

THE Earl of Cottenham has forwarded to the *Daily Telegraph* a letter which he has received from an Englishman resident in Sweden, in which he apparently feels apprehensive of the unfortunate effects which "such a disgusting caricature" may have in a country "where there exists an intense interest in all aspects of English life, both contemporary and historical."

The Englishman is absolutely right when he mentions the interest displayed by Swedish people generally in English affairs, both past and present, but what is he afraid of? Does he really think that the film adventures, romance, or call it what you like, of a king, whether shown as historically correct or otherwise will, in this film, prove to be bad propaganda for present-day England?

I have been associated with Sweden for the past twenty years, and represent the biggest film organisation in Sweden, and have had close contact with all classes of Swedish people. I therefore may claim to know a little of the Swedish mentality.

I can assure the Englishman referred to that his fears that the English character and commercial integrity would suffer in the slightest possible way are quite unfounded. On the contrary, he undoubtedly knows that the film received excellent criticism in the Swedish Press, and further, that it looks as if it will be a good commercial success.

I think that the Englishman takes this sort of thing too seriously, as I do not suppose for a minute that the average Swede takes the viewpoint that a film of this character is representative of English history.

On the contrary, I am quite convinced that the film will be first-class propaganda for England as a whole, as there can be no question that it is, in artistry and entertainment value, the type of picture which I am hoping that England will send abroad in ever-increasing numbers.

It is a well-known fact that no two people think 100 per cent. alike as to the merits or demerits of a film, and whilst the Earl of Cottenham's correspondent is entitled to his own opinion, he is barking up the wrong tree if he says that "The Private Life of Henry VIII" is likely to be a disservice to Britain.

As regards opinions over so called historical facts, the statement by the Rev. C. A. S. Page, Rector of West Wickham, Kent, is worth quoting, as he said just recently that King Henry VIII was "a vile rascal," and, in his opinion, "the worst man who ever lived in England." Mark you, this is the opinion of another Englishman

CECIL L. CATTERMOUL.
British Representative.
Svensk Filmindustri, Stockholm.

MOB OF 1,000
For "The Queen" To-day

This week's work at B. and D. on "The Queen" has been on spectacular scenes, mainly on the outdoor lot adjoining the studio. They culminate to-day on a big-scale portrayal of a revolution in the streets of the mythical kingdom which is the story's background. For these episodes a crowd of 1,000 are being utilised.

In addition, a squad of real ex-cavalrymen are taking the parts of the military who disperse the indignant rabble. Anna Neagle and Fernaud Graavey are in all these scenes.

Herbert Wilcox expects to complete by the end of next week.

ALL-MAINS SOUND-FILM TESTING MACHINES

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'PHONE GULLIVER 5451-3

NEW RECORD FOR M-G-M PRODUCTION

TWENTY-FIVE FILMS ON SCHEDULE

"CAT AND THE FIDDLE"

EVIDENCE that production at the Metro-Goldwyn-Mayer studios is "geared in high" and going at a pace which sets a new 1933 record and also marks one of the high points of recent years is supplied in reports from Hollywood. Thirteen pictures are now in various stages of production, and a dozen others are scheduled to start in the near future.

Pictures in production include "The Cat and the Fiddle," "The Prizefighter and the Lady," "The Dancing Lady," "Comin' Round the Mountain," "Going Hollywood," "The Hollywood Party," "Malibu," "Queen Christina," "Sons of the Desert," "Tarzan and His Mate," "The Vinegar Tree," "Viva Villa," and "Transcontinental Bus."

"The Cat and the Fiddle," which promises to be one of the big productions of the year, co-stars Ramon Novarro, and Jeanette MacDonald, international favourites, under the direction of W. K. Howard. So great has been the success of the new team that a determined search has been launched for another vehicle which can rival "The Cat and the Fiddle" in romantic and musical appeal. Their scenes together, according to executives, will create a sensation when the picture is released.

The New Team

It is in their music, as well as in their romantic scenes, that Novarro and Miss MacDonald will score heavily with the public, M-G-M executive believe. Both are widely known for their concert work. Miss MacDonald recently returned from an extended engagement in Europe, where she is a reigning favourite in both musical and concert circles. Novarro, too, passed the early months of 1933 on the concert stage in Europe, where he was received with enthusiastic acclaim.

"The Prizefighter and the Lady," under the direction of W. S. Van Dyke, features Myrna Loy, Max Baer, Primo Carnera, and Walter Huston. May Robson and Polly Moran have the leading rôles in "Comin' Round the Mountain," under the direction of Charles Riesner, and the supporting cast includes Chic Sale and Una Merkel. "The Dancing Lady," co-stars Joan Crawford and Clark Gable, and Robert Z. Leonard is directing. "Going Hollywood," a Marion Davies production, under the direction of Raoul Walsh, has in its feature cast, Bing Crosby, Fifi D'Orsay, Patsy Kelly, Stuart Erwin, and Ned Sparks.

All-star Extravaganza

Richard Boleslavsky is directing the multi-star extravaganza, "The Hollywood Party," with a cast including such well-known names as Marie Dressler, Jean Harlow, Joan Crawford, Jimmy Durante, Lupe Velez, Polly Moran, Jack Pearl, Johnny Weissmuller, and Mickey Mouse.

"Queen Christina" is being directed by Rouben Mamoulian and marks the reunion of Greta Garbo and John Gilbert as screen lovers. Johnny Weissmuller and Maureen O'Sullivan are at work in "Tarzan and His Mate," a sequel to that record-breaking "Tarzan, the Ape Man," with Cedric Gibbons as director. Harry Beaumont is directing "The Vinegar Tree," with Lionel Barrymore, Alice Brady, Conway Tearle, and Mary Carlisle in leading rôles. Laurel and Hardy are busily at work in "Sons of the Desert," a feature-length comedy under the direction of William Seiter, with Dorothy Christie and Mae Busch in supporting rôles.

IRVING THALBERG, M-G-M Assistant Producer

Mexican Locale

"Malibu" is being made on location in Sequoia, National Park California, under the direction of Chester Franklin and Nick Grinde, with Jean Parker and Russell Hardie in leading rôles. Howard Hawks has left for Mexico with the first unit of his "Viva Villa" company, and Wallace Beery, star of the production is scheduled to join him shortly. Others in the cast include Pancho Villa, Jun., Mona Maris, Katherine De Mille, George E. Stone, and Irving Pichel.

Stories Scheduled

Pictures scheduled for early production include:—

"Transcontinental Bus," starring Robert Montgomery, has Madge Evans, Nat Pendleton, Ruth Selwyn, Ted Healy and Gladys Hulette in the supporting cast. "The Comeback," with Otto Kruger, Ben Lyon, Nat Pendleton, and Grant Mitchell in the cast. "Living in a Big Way," co-starring Marie Dressler and Jean Harlow, with George Cukor as director; "Jungle Red Man," which will be filmed in the Tariano Indian Country in Southern Brazil, with a native cast.

Shearer as Marie Antoinette

"Marie Antoinette," starring Norma Shearer, under the direction of Sidney Franklin; "The Merry Widow," starring Maurice Chevalier; "The Good Earth," which George Hill will direct; "Laughing Boy," starring Ramon Novarro, with Lupe Velez as leading lady and W. S. Van Dyke as director; "The Paradine Case," co-starring John and Lionel Barrymore, with Diana Wynard as leading lady; "Operator Thirteen," starring Marion Davies; "The Mystery of the Dead Police," starring Robert Montgomery, with Elizabeth Allan as leading lady and Edgar Selwyn as director; "The Show Off," in which Lee Tracy will probably be starred; "The Vortex."

RADIO COMPLETES EIGHT

Wide Range of Screen Fare

HEPBURN IN "LITTLE WOMEN"

RADIO have eight features complete and ready for Trade showing in the near future. These have been produced on a lavish scale with all-star casts, and a wide range of screen fare is offered in these productions.

One of the most important of these productions is "Little Women," the screen version of Louisa M. Alcott's famous book.

Katharine Hepburn plays the part of "Jo," and Joan Bennett, Frances Dee and Jean Parker are in support of the star as Amy, Meg and Beth, respectively. Paul Lukas, Edna May Oliver and Douglas Montgomery constitute the remainder of a brilliant cast. "Little Women" was directed by George Cukor.

Aero-Naughty-cal Musical

Fred Astaire, now playing at the Palace Theatre in "Gay Divorce," will be seen in "Flying Down to Rio," in support of Dolores Del Rio. Ginger Rogers, Gene Raymond and Raul Roulien also have prominent rôles.

This film will be the first air musical, most of the action taking place on an air liner bound for Rio de Janeiro. It is the most ambitious effort in this class of picture ever attempted by Radio, and should exceed in popularity the highly successful "Rio Rita."

Vincent Youmans, who composed "Tea for Two," "Hallelujah," "Sometimes I'm Happy" and "Great Day," has written the songs, several of which Radio confidently expect to become song hits. The "Carioca" is considered to be so sensational in rhythm and words that it will start a new dance craze.

Best Seller

"Ann Vickers," the screen adaptation of Sinclair Lewis's famous book, is another outstanding production, and is now ready for Trade showing by Radio on Tuesday, December 5

The title-rôle is played by Irene Dunne with Walter Huston in the leading rôle opposite the star. Edna May Oliver, Conrad Nagel and Bruce Cabot are also prominently cast.

Air Film from a New Angle

Richard Dix and Elizabeth Allan are the principals in "Ace of Aces," a thrilling story of an air officer who, through his lust for killing, wins for himself the title of "ace," only to find that the title is not worth the hate that goes with it. Ralph Bellamy and a newcomer, Howard Wilson, play supporting rôles, and J. Walter Ruben directed. "Ace of Aces" is to be Trade shown by Radio Pictures on Wednesday evening, December 6.

"A Chance of Heaven," which ran as a serial in one of America's leading newspapers, features Marian Nixon, Joel McCrea and Ginger Rogers.

This is a simple story of the love of two girls for a boy, but the picture is said to be entertaining in its very simplicity.

MERIAN C. COOPER Radio Production Chief

Drama of the Desert

"The Lost Patrol," the well-known drama of a British Army detachment lost in the Arabian desert, which was made into a successful silent picture, has been made into a talking picture with Victor McLaglan, Reginald Denny, Boris Karloff, Alan Hale, and Brandon Hurst heading an almost all-English cast.

In "The Right to Romance," Ann Harding has the rôle of a woman plastic surgeon who is forced to choose between her career and happiness. The picture was directed by Al Santell, and the cast includes Nils Asther, Robert Young and Sari Maritza in support of Miss Harding.

Sequel to "King Kong"

Last but by no means least, is the sensational "Son of Kong," under the directorship of Ernest Schoedsack and the personal supervision of Merian C. Cooper.

Produced as the sequel to "King Kong," the plot of "Son of Kong" has been kept a close secret, but Radio promise something even more sensational than its predecessor.

Robert Armstrong repeats his rôle of the movie director, and in this instance his leading lady will be Helen Mack, with Frank Reicher in a strong supporting rôle.

COLUMBIA STUDIOS BUSY

High Lights of Imposing Programme

WITH eight productions now in work, seven to be started within a few days, and seven more in various preparatory stages, Columbia studios are working "full speed ahead." The eight features in active production are "No Cannons Roar," "Night Bus," "Let's Fall in Love," "Shadows of Sing Sing," "Fog," "Before Midnight," "Once to Every Woman," and "Straightway."

"No Cannons Roar," a picturisation of Ferenc Molner's famous novel, will be directed by Frank Borzage, who recently completed "Man's Castle," with Loretta Young and Spencer Tracy, shortly to be Trade shown and heralded by Hollywood as his finest picture. The principal rôle in "No Cannons Roar" will be played by George Breakston, the unknown boy, for whom a great future is predicted. Young Jackie Searl has a prominent part in this film.

Clark Gable's Next

"Night Bus" stars Clark Gable with Claudette Colbert, under the direction of Frank Capra. This picture will be one of Columbia's outstanding offerings. "Let's Fall in Love" will be the company's first musical of the year and is described as a spectacular production of studio life. Harriette Lake, Edmund Lowe and Gregory Ratoff are featured and Arthur Jarrett, Miriam Jordan, Ruth Warren and Selmer Jackson will be seen in important rôles. David Burton is the director.

Claudette Colbert, who will play opposite Clark Gable in NIGHT BUS (Columbia)

The whole action of "Fog" takes place on board an ocean liner *en route* to Europe. Albert Rogell is directing and the large cast of prominent players includes Donald Cook and Mary Brian in the leads, with Reginald Denny, Edwin Maxwell, Wallis Clark, Reginald Barlow, Robert McWade, Samuel Hinds, G. Pat Collins, Maude Eburne, Helen Freeman, Ethel Griffies, Marjorie Gateson, Greta Meyer and Montague Shaw in supporting rôles.

Motor Thriller

"Before Midnight" has June Collyer and Ralph Bellamy in the leading rôles, supported by Betty Blythe, Claude Gillingwater Arthur Pierson, George Cooper, Bradley Page, and Otto Yamoaka. It is being directed by Lambert Hillyer. "Straightaway" is a thrilling automobile racing story which has Tim McCoy as the star, with Sue Carol as the heroine. It was written by Lambert Hillyer and is being directed by Otto Brower. Bruce Cabot and Mary Brian have the leading rôles in "Shadows of Sing Sing," with Claire DuBrey and Grant Mitchell.

Walter Connolly has been assigned to the male lead of "Once to Every Woman," a screen adaption of A. J. Cronin's sensational story, "Kaleidoscope in K," which will be placed in production this week under the direction of Lambert Hillyer.

Seven new productions are shortly to be commenced. Albert Rogell has been assigned to direct "Ninth Guest," Owen Davis' famous mystery play, which is being adapted by John Balderston, noted author and adaptor.

Another important production, "Take the Witness," based on the life of Earl Rogers, the famous American criminal attorney, will have Edmund Lowe in the featured rôle. Bradley King is working on the script of "Whirlpool," in which Jack Holt is to star.

New Thriller Theme

"Produce the Body," an amazing story of a man who was punished for a murder he did not commit until after he had served his sentence, is to go into production this week. Brian Marlow is adapting "Black Moon," which tells of the romantic story of a daring young sportsman and a beautiful girl caught in the dark meshes of superstition and danger. Then there is an aviation film, in which Tim McCoy will be starred, and "Murder in the Studio," a detective story.

Other new features now in various phases of preparation include "World's Fair," "Sisters Under the Skin," "The Most Precious Thing in Life," "Whom the Gods Destroy," "Among the Missing," "Hello, Big Boy," and "Gambling Man."

Kinema Publicity Criticised

Function of the Institute

Linking Public with Producer

Co-operation between the public and the producer was one of the principal things urged by A. C. Cameron, of the National Film Institute Council, when he addressed the members of the Rugby Film Institute at the New Big School, Rugby, on November 17, on the work of the National Film Institute.

The report of the Commission on Educational and Cultural Films, on "The Film in National Life," he observed, was in effect the plea of serious-minded people to take the orderly development of the kinema as a serious matter in national life.

They wished, in effect, that more people should see better films. The film, as they said in the report, had a threefold place in national life—as a means of entertainment, as an art, and as a means of visual and oral instruction.

The Mayor of Rugby, Ald. J. J. McKinnel presided.

TAKINGS FOR CHARITY

When Philip Hanmer, of the Coliseum Picture Theatre, Litherland, applied to the county magistrates at the Sessions House, Liverpool, for permission to open his theatre on Sunday, December 10, he said his directors had agreed to give the net takings, less tax, to the Goodfellow Fund.

A. Franklin, of the Corona Kinema, Crosby, also applied for permission to open on the same date, stating that the performance was for charity. He did not state any specific charity. Applicant subsequently agreed to give the proceeds to the Goodfellow Fund.

Both applications were granted.

OVER EMPHASIS CONDEMNED

Extravagant Phrases

Criticism of a certain type of kinema advertising was put forward by Miss Olive E. Innes, women's editor of the *Yorkshire Weekly Post*, speaking on "Are Women Really Impressed by Advertising?" at the Bradford Publicity Club on Thursday, November 16.

Condemning extravagant phraseology in advertising, she said: "Certain kinema advertising is noticeably guilty of this unpleasant over-stressing. In an effort to impress us, it calls to its aid all the most colourful adjectives the dictionary has to offer and strings them into phrases which are supposed to rouse us to enthusiasm and action. Some of them are like battle cries.

"A little while ago a film which I had made up my mind to see was advertised to visit a local house, but when I found that the advertisement described it as an 'emotional earthquake' I speedily changed my mind about seeing it. Ordinary emotions are often quite difficult enough to deal with and I felt that I should be quite unequal to the earthquake standard of them. I say unhesitatingly that extravagant claims destroy the whole value of advertising.

"Suggestion is a far more worthy weapon for the advertiser to wield. Instead of blurting out his whole story in a spate of crude exclamations, which only appear silly to sensible people, he carries his appeal much farther if he can couch it in restrained terms, telling just enough of it to rouse people from lethargy, and leaving something for imagination and curiosity to conquer."

* * *

The new Western Electric Wide Range reproducing equipment will shortly be introduced at the Atlas Cinema, Meanwood Road, Leeds. This will be the introduction of this system to Leeds.

A CINEMA ENGINEER *USING* . . .

PHILIPS ARC RECTIFIERS

FOUND THE FOLLOWING AMAZING RESULTS

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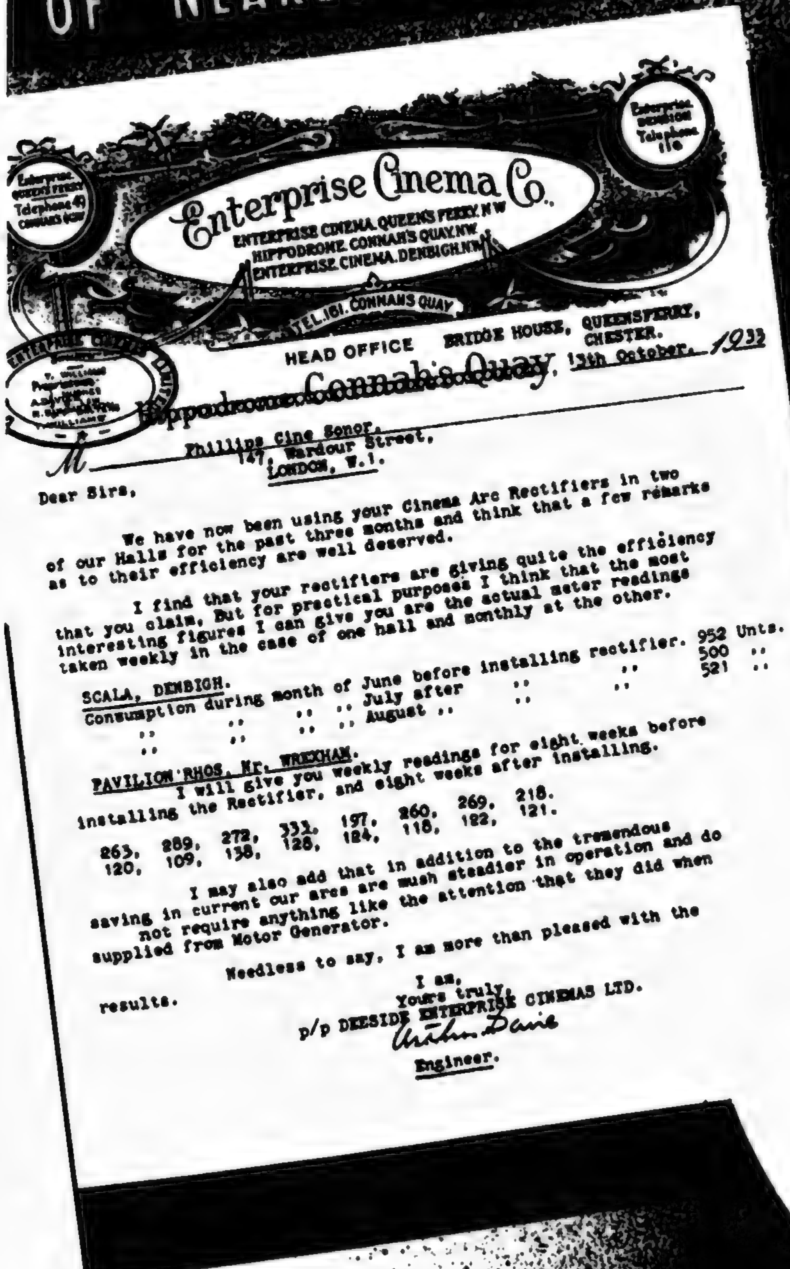

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Enterprise Queens Ferry Telephone 49 Connahs Quay
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HEAD OFFICE BRIDGE HOUSE, QUEENSFERRY, CHESTER.

~~Hippodrome~~ Connah's Quay, 13th October, 1933

Phillips Cine Sonor,
147, Wardour Street,
LONDON, W.1.

Dear Sirs,

We have now been using your Cinema Arc Rectifiers in two of our Halls for the past three months and think that a few remarks as to their efficiency are well deserved.

I find that your rectifiers are giving quite the efficiency that you claim, But for practical purposes I think that the most interesting figures I can give you are the actual meter readings taken weekly in the case of one hall and monthly at the other.

SCALA, DENBIGH.
Consumption during month of June before installing rectifier. 952 Unts.
" " " " July after " " 500 "
" " " " August " " 521 "

PAVILION RHOS, Nr. WREXHAM.
I will give you weekly readings for eight weeks before installing the Rectifier, and eight weeks after installing.

263, 289, 272, 331, 197, 260, 269, 218.
120, 109, 138, 128, 124, 118, 122, 121.

I may also add that in addition to the tremendous saving in current our arcs are much steadier in operation and do not require anything like the attention that they did when supplied from Motor Generator.

Needless to say, I am more than pleased with the results.

I am,
Yours truly,
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With ALICE WHITE,
John Miljan, George E. Stone,
Frank Albertson. Produced
by Carl Laemmle, Junr.
Directed by Kurt Neumann.
Presented by Carl Laemmle.

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NIGHT"

Trade Show

TUESDAY

(November 28)
PHOENIX Theatre, W., at 3 p.m.

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IS, Stuart, Una O'Connor.

COMING SOON!

"ONLY YESTERDAY"

Hailed everywhere as the greatest film since "All Quiet." A clean-up now at the Radio City Music Hall, N.Y. The cavalcade of life from 1917 to 1933.

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93 Stars and Feature Players including JOHN BOLES, MARGARET SULLAVAN, BILLIE BURKE, and cast of 5,000. Directed by John M. Stahl.

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HIGH FIDELITY reproducing equipment is essential for the new developments now being made in sound film recording.

Can you honestly say that the Sound in your cinema is really equal to the quality of the films you are now booking!

R C A Photophone High Fidelity all mains reproducers not only give the *complete* range of sounds recorded on the film, but embody all the latest technical developments in reproducing equipment, including Rotary Stabiliser Soundheads without gates, All mains Amplifiers and latest type Electro-Dynamic Loudspeakers each capable of reproducing the full High Fidelity frequency range.

The world's soundest combination—R C A Photophone High Fidelity Recording and Reproducing Equipment. Prove this to your *own* satisfaction by arranging an appointment to visit our Studio.

R C A Photophone High Fidelity Reproducing Equipment from £515 Cash (10 years' lease)

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"THE PRIZE-FIGHTER AND THE LADY"

M-G-M's policy of all-star casts has been successfully followed in THE PRIZE-FIGHTER AND THE LADY; screen stars and ring stars sharing the honours in this dramatic film of the prize ring. The cast is headed by such celebrities as Max Baer, Primo Carnera and Jack Dempsey, Walter Huston, Otto Kruger, Myrna Loy, and Muriel Evans. W. S. Van Dyke directed the picture, which will be Trade shown on Tuesday evening

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MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

4,000 members are enrolled from these Countries: United States, Canada, Alaska, Australia, Argentine, Belgium, Bermuda, British West Indies, Central America, China, Dutch East Indies, Dutch West Indies, England, Finland, France, Germany, Holland, India, Mexico, Philippine Islands, Porto Rico, Scotland, Siam, South Africa, Straits Settlement, Turkey, and West Africa, who through the Club columns exchange tested practical showmanship ideas on every phase of motion picture theatre operation . . if you are not yet a member . . if your position is that of theatre manager . . assistant manager . . publicity director . . you are invited to join this ever growing legion of representative showmen from every part of the globe . . by simply filling out form to left and forwarding as directed . . there is no charge for this service if you are a subscriber to Motion Picture Herald.

A-Mike Vogel

Chairman.

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Please enrol me in the Club and send me my framed certificate.

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CITY STATE

DATE OF BIRTH

(Mail to Managers' Round Table Club, 1790 Broadway, New York.)

C. J. Donada Opens Regal, Wimbledon

BRILLIANT INAUGURAL CEREMONY

C. J. DONADA

THE latest addition to the County Circuit, the Wimbledon Regal, was opened on Monday evening by C. J. Donada, whose enterprise in presenting the borough with such a magnificent theatre earned him countless congratulations from the numerous civic and Trade visitors who assisted at the function.

A brilliant opening ceremony was performed by the Mayor of Wimbledon, Coun. Lady Roney, J.P., who attended in the full robes of her office, and was accompanied by the mace-bearer, the Town Clerk and other civic dignitaries.

The Mayor was received, on behalf of the directorate, by D. A. Jewson, and following the presentation of a bouquet, the party proceeded to the stage.

An impressive scene marked the actual ceremony. The auditorium went into total darkness and from each side of the stage there entered the herald-trumpeters of H.M. Coldstream Guards, who, picked out by spotlights, sounded a fanfare, the house lights being gradually brought up until, with the last note, the auditorium was a blaze of light.

After the singing of the National Anthem. led by Miss I. M. Parker, a most inspiring moment, with the trumpeters, band of the Coldstream Guards, and Reginald Foort at the organ, and the whole audience upstanding, singing in unison.

D. A. Jewson asked the Mayor to proclaim the building opened.

The Lady Mayor, in opening the building, congratulated the sponsors, builder and all connected with the enterprise. Wimbledon, she said, had some wonderful buildings, and the Regal was no mean addition to the number.

The directors, in their statement of policy, had expressed the opinion that it would be their endeavour to provide high-class entertainment in complete comfort. She (the speaker) hoped and believed they would succeed.

The Mayor mentioned, amid great applause, that the proceeds of the opening performance had been devoted to the local Unemployed Fund.

Donald Calthrop, in a humorous speech, marked by laughter and hearty applause—which he characterised as "unseemly and unnecessary"—proposed a vote of thanks to the Mayor. "Wimbledon," he said, "was the fighting ground for the championship of tennis, usually won by America. We hope in friendly rivalry to wrest this championship in films from America."

During the evening Reg. Foort, F.R.C.O., gave a pleasing selection on the Conacher organ. His pot-pourri of musical comedy numbers enabled him to show the full scope of the capabilities of the instrument.

After the performance, a largely attended reception was held in the handsome Regal café.

The Regal, Wimbledon, which was fully described in the November issue of the *Ideal Kinema*, is a magnificent addition to the County Circuit. Designed by Robert Cromie, F.R.I.B.A., it seats 2,000 patrons and an outstanding feature is the attractive decorative scheme of the interior.

The opening programme comprised the screening of "Bitter Sweet" and a Walt Disney coloured symphony cartoon. "Santa's Workshop."

◆

WEST KIRBY OPENING

The new Tudor Kinema, which replaces the Queen's Picture Hall, West Kirby, which was destroyed by fire some time ago, will probably be ready for opening in the early part of December. Since the destruction of the Queen's, filmgoers in West Kirby have found it necessary to journey into Hoylake to see their favourite stars. The new kinema is the only one of its kind in Wirral, for, as its title suggests, it has been built according to the Tudor style of architecture.

Symphony Orchestra Leader to Write for Radio

Barrymore-Hepburn Film

LEOPOLD STOKOWSKI, the conductor of the Philadelphia Symphony Orchestra, has agreed to go to Hollywood and write symphonic musical numbers for "Break of Hearts," the forthcoming John Barrymore-Katharine Hepburn co-starring vehicle for Radio Pictures.

Stokowski, who, it is said, can play any instrument from the bass drum to the organ better than any member of his orchestra, will lend to the picture's music the same artistic quality which characterises the story and theme of the production. The story, an original by Lester Cohen, unfolds a romance between the leader of a great opera company, played by Barrymore, and a famous feminine composer, essayed by Hepburn.

The picture is scheduled to start production early in October under the direction of John Cromwell, and has particular interest because of the success of "A Bill of Divorcement," in which John Barrymore and Katharine Hepburn first played so successfully together.

◆

UNIVERSAL'S RECORD WEEK

Over Million Dollars Netted

Universal announce that they have just concluded the record sales week in the history of the company in the States with over a million dollars' worth of contracts received.

This phenomenal boom has followed the production of such pictures as "The Invisible Man," "Only Yesterday," "S.O.S. Iceberg," "Counsellor-at-Law," "King for a Night," and others which are declared to be by far the most outstanding pictures in Carl Laemmle's career.

In the last six months, Universal has radically changed its production policy, spending more on individual pictures, signing the biggest stars and making multi-star pictures.

"Only Yesterday," with 93 featured players and a cast of 5,000, and "Beloved," with 38 feature players and a gigantic cast, are typical of the new product.

◆

S.G.S. GOLD SPOON CONTEST

The winners of the Screen Golfing Society monthly silver spoons competed for the gold spoons, at Stoke Poges, on Sunday. Maurice Ostrer (captain) won in the senior section, and S. Taylor in the novices'.

NEW ZEALAND PREFERENCE TO BRITISH FILMS

IMPORTANT B.I.P. CONTRACT

NEW ZEALAND film exhibitors have agreed to give preference to British films over foreign films in 200 out of the 300 kinemas in the Dominion.

This contract, which has been made with British International Pictures, Ltd., and British Empire Films, Ltd., [illegible] the largest yet recorded in the New Zealand film trade. It marks the latest step in the Dominion's policy of increasing preference for British films since the inception of the "talkies" in 1928. It illustrates also New Zealand's desire to maintain her position as one of Britain's best customers.

Under the New Zealand Cinematograph Act of 1928, Dominion renters and exhibitors were compelled to acquire a minimum of 7 per cent. of British films, rising to 15 per cent. in 1933, and 20 per cent. in 1938. As a result, New Zealand's imports of British films have doubled in the last two years—from 739,000 ft. in 1930 to 1,402,[illegible] ft. in 1932.

Kinema proprietors there [illegible] now deliberately exceeding the British quota. They have been encouraged to do this by the New Zealand Government's action in imposing a film hire tax of 25 per cent. on receipts from foreign films. [illegible] tax on British films is only 10 per cent.

"The new development has been made possible because the control of New Zealand kinemas is in our own hands," stated a prominent New Zealand exhibitor who is visiting London. "We have been encouraged to make this agreement by the knowledge that the New Zealand people have become increasingly appreciative of British films, and would support any move to increase the Dominion's trade with this country."

◆

ARDWICK EMPIRE

SIR OSWALD STOLL'S DENIAL

Sir Oswald Stoll has denied rumours that the Ardwick Empire, Manchester, has been sold. He further stated that the theatre would carry on with films indefinitely. (A rumour had been circulated that the Ardwick had been sold to a Manchester business man.)

Lancs Cinema Old Boys' hot-pot supper, social and cabaret, which was held at the Kingsway Hotel, Manchester, last week, was a huge success. Between 70 and 80 people attended.

"SON OF A SAILOR"

SON OF A SAILOR, which First National will Trade show on Wednesday evening, presents the inimitable Joe E. Brown as a swashbuckling sailor of the U.S. Navy, whose adventures afloat and in port provide the most hilarious entertainment, in which the star is aided by Frank McHugh. The leading ladies, Jean Muir and Thelma Todd, divide the romantic interest of the film which was directed by Lloyd Bacon

A New
Gaumont-British Picture
based upon the Life of

MARY, QUEEN OF SCOTS

now in active preparation

●

MADELEINE CARROLL

will play

MARY OF SCOTLAND

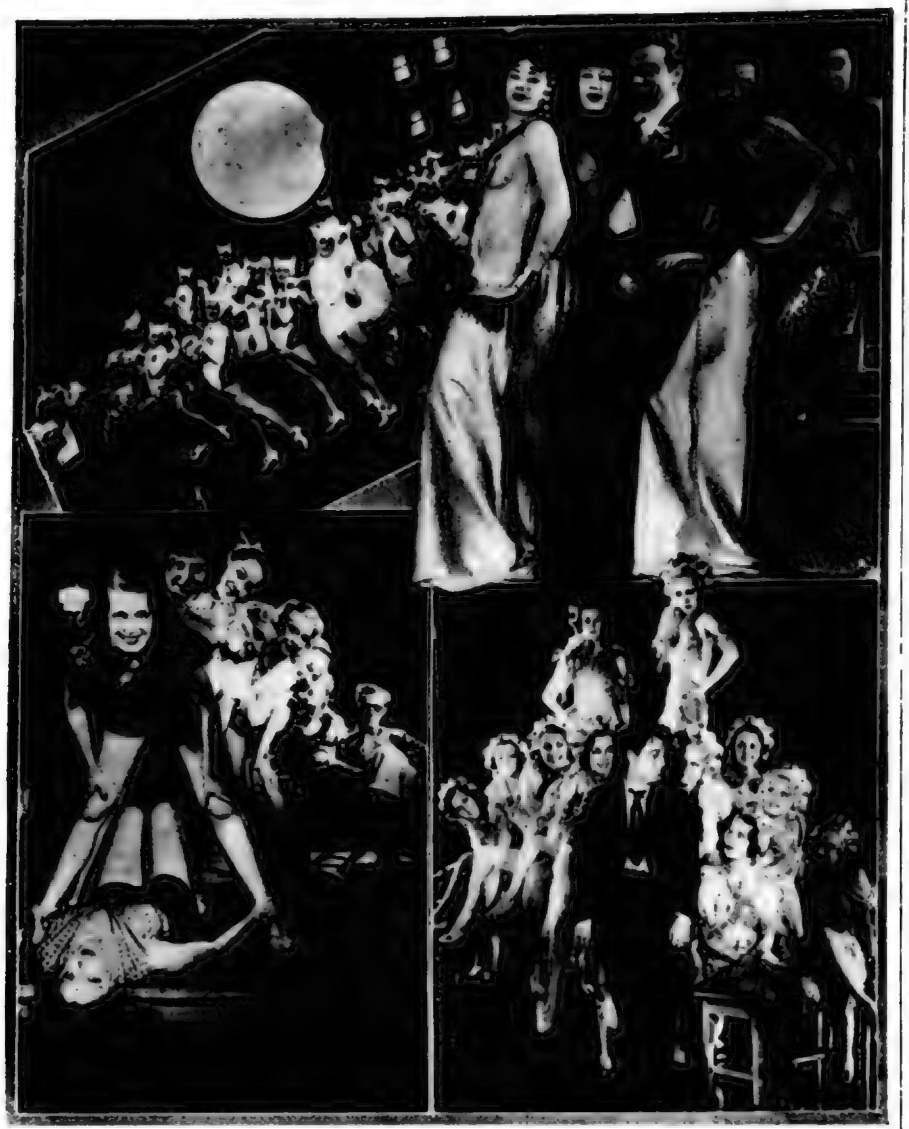
Shortly going into production, from an
original story, at the Shepherd's Bush Studios

●

A GAUMONT BRITISH PICTURE

GAUMONT-BRITISH DISTRIBUTORS, LTD.
Film House, Wardour St., London, W.1 and Branches

GAUMONT BRITISH DISTRIBUTORS LTD.



Scenes from Warner's mammoth musical spectacle FOOTLIGHT PARADE, which will shortly be seen in the West End.

"Flag Lieutenant" in South Africa

Banned to Children

SURPRISE has been expressed in South Africa by the action of the Union Board of Censors in refusing to permit the screening of "The Flag Lieutenant" to children between the ages of six and 12 years.

The reason for this decision is said to be the inclusion of an incident in the picture depicting a white man fighting against a hoard of dervishes, which is considered an unsuitable incident for children to view.

On the other hand, the Rhodesian Board of Censors have issued a full certificate to the picture with no restrictions.

New Publicity Manager

Joe Myers, manager of the Plaza Cinema, Cape Town, has been appointed publicity manager at African Consolidated Theatres' head office in Johannesburg. The retiring manager, A. H. Hinton, has resigned on account of bad health, and will open business as an advertising specialist.

"M"

This picture is being screened at the City Hall, Cape Town, by the British and Universal Pictures, Ltd.

"Flesh" in Johannesburg

Screened at M-G-M's fine kinema, the Metro

Newcastle Fire

Delays Theatre's Opening Day

AN outbreak of fire on the premises of the Haymarket Theatre, a super-kinema being erected in the Haymarket, Newcastle, occurred in the early hours of Thursday last, and only the timely discovery of the fire by a police officer who was on patrol duty averted a serious conflagration. The kinema is part of an extensive block of buildings which is being erected to the order of the Haymarket Theatre (Newcastle), Ltd., of which Dixon Scott, the well-known North Country exhibitor, is managing director.

The outbreak of fire was discovered in the corner of the roof, and it swept the three stories and damaged the partially erected building before the flames were extinguished through the joint efforts of two fire engines.

The work of the fire brigade saved the kinema from serious damage, but the offices of the company owning the building, and the kinema café below were seriously damaged, gaping holes being burnt through the flooring.

The fire will have the effect of delaying the opening date. The directors have decided, however, to speed up the work as far as possible, in an endeavour to open before Christmas.

◆

WOMBWELL HALL SOLD

A Worcester Change

The Pavilion, Wombwell, near Barnsley, has been acquired by Mr. and Mrs. Reg Kaye, of Rotherham, who will take over on December 4. Mr. and Mrs. Kaye are well known in the Industry, having been associated with the Tivoli Picture House, Rotherham, for many years. Many improvements are to be made at the Wombwell kinema under the new régime.

Worcester Kinema Sold

The Silver Kinema, Worcester, with offices and vaults underneath, the whole producing £740 per annum, was sold for £7,500 at an auction conducted in Birmingham by Edwards, Son, and Bigwood. The property is freehold.

The theatre, which has a seating capacity of 739, is let on a lease for 21 years, from July, 1924, at £700 per annum. The lessees have power to terminate the lease in 1938

◆

TRADE ASSISTANCE

Sought by Hospital

The board of the Leeds General Infirmary are seeking to use the film medium in furtherance of their £250,000 appeal, realising that it is one obvious means of approach to all sections of the public.

I understand (writes our Leeds correspondent) that John Briggs, the manager of the Rialto, Leeds, has been approached in connection with this matter, and that he has been given every facility by John Lambert on behalf of the directors of the theatre to carry on with the idea.

Co-operation is being sought with one of the big film companies, and it is hoped to make a film which will have a story and will embrace all the activities of the infirmary that can possibly be introduced.

◆

Two Licences Refused

Isle of Ely Action

Owing to the alleged unsuitability of the Church Hall, Haddenham, and the Alexandra Theatre, Wisbech, for kinema shows, the Isle of Ely Licensing Committee has decided to grant no further licences for the use of these buildings and has directed that fees already paid in respect of the current year should be refunded.

The county architect reported that he had carried out an inspection of all kinema buildings in the area, and he placed before the committee a comprehensive statement with regard to each of the premises, from which there appeared in the majority of cases to be a lack of strict compliance with the regulations, conditions, and requirements adopted by the Council.

Detailed consideration was given to the various points raised in the county architect's report, and whilst it was apparent that so far as a number of the older buildings were concerned, complete observance of the regulations, etc., would be extremely difficult, if not impracticable, the committee was impressed with the need of enforcing the requirements laid down, in such directions as would not entail an unreasonable degree of expense or inconvenience.

NEWCASTLE AMATEUR'S PRODUCTIONS

The film section of the Sunderland Drama Club were, at their first winter meeting, shown three films produced by the Newcastle Club, A Logan, of Newcastle, bringing these. The pictures were: "Double and Quits," a melodrama of retribution; "Slipways," a drama of shipbuilding life; and "Beyond the Horizon," a fisherfolk tale. "Just Water," a scientific interest synchronised sound film, was also screened.

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing November 27

London

Astoria.—"Channel Crossing" (G.-B.D.) and "Her Body Guard" (Paramount).

Capitol.—"Brief Moments" (Columbia).

Carlton.—"I'm No Angel" (Paramount).

Coliseum.—"Morning Glory" (Radio).

Davis (Croydon).—"I Was a Spy" and "Britannia of Billingsgate" (G.-B.D.).

Dominion.—"That's a Good Girl" (U.A.) and "The Devil's in Love" (Fox).

Empire.—"Dinner at Eight" (M-G-M).

Leicester Square Theatre.—"The Private Life of Henry VIII" (U.A.).

Marble Arch Pavilion.—"Berkley Square" (Fox).

Metropole.—"That's a Good Girl" (U.A.) and "Laughing at Life" (Universal).

New Gallery.—"My Weakness" (Fox).

New Victoria. — "Channel Crossing" (G.-B.D.) and "Her Body Guard" (Paramount).

Regal.—"The Mayor of Hell" (Warner).

Stoll.—"Peg O' My Heart" (M-G-M) and "The Eagle and the Hawk" (Paramount).

Tivoli.—"The Wandering Jew" (G.-B.D.).

Birmingham

Forum.—"Ann Carver's Profession" and "Cocktail Hour" (U.A.).

Futurist.—"This Week of Grace" (Radio).

Gaumont Palace.—"When Ladies Meet" (M-G-M) and "Silk Express" (First National).

Scala.—"Diplomaniacs" and "The Man Outside" (Radio).

West End. — "Storm at Daybreak" (M-G-M) and "Justice Takes a Holiday" (G.-B.D.).

Bradford

Regent.—"Christopher Strong" and "Son of the Border" (Radio).

Theatre Royal.—"The Night of the Garter" (U.A.).

The Empire.—"Lily Turner" and "High Finance" (First National).

Bristol

Empire.—"The Narrow Corner" (Warner) and "Ann Carver's Profession" (U.A.).

Hippodrome.—"The Great Jasper" and "Scarlet River" (Radio).

King's.—"The Love Nest" (Wardour) and "She Knew Too Much" (Pathé).

New Palace.—"Whistling in the Dark" (M-G-M) and "The Race Track" (G.-B.D.).

Regent.—"Channel Crossing" (G.-B.D.) and "Devils in Love" (Fox).

Stoll.—"Our Betters" and "Man Hunt" (Radio).

Triangle. — "The Narrow Corner" (Warner) and "Ann Carver's Profession" (U.A.).

Whiteladies.—"The Love Nest" (Wardour) and "She Knew Too Much" (Pathé).

Cardiff

Capitol.—"The Girl in 419" (Paramount).

Empire.—"I Was a Spy" (G.-B.D.).

Park Hall. — "When Ladies Meet" (M-G-M).

Pavilion.—"The Working Man" (Warner) and "Black Beauty" (Pathé).

Queen's.—"The Working Man" (Warner) and "Black Beauty" (Pathé).

Edinburgh

Caley.—"The Working Man" (Warner).

New Picture House.—"I Was a Spy" (G.-B.D.).

New Victoria.—"I Was a Spy" (G.-B.D.).

Palace.—"Fast Workers" (M-G-M).

Playhouse.—"Working Men" (Warner).

Rutland.—"Channel Crossing" (G.-B.D.).

St. Andrew Square.—"Channel Crossing" (G.B.D.).

Synod Hall.—"Facing the Music" (Wardour).

Glasgow

Coliseum.—"Ann Carver's Profession" and "Cocktail Hour" (U.A.).

Cranston's.—"Imaginary Sweetheart" and "Before Dawn" (Radio).

Green's Playhouse.—"High Finance" and "Lily Turner" (First National).

La Scala.—"Gabriel Over the White House" (M-G-M).

New Savoy.—"Channel Crossing" (G.-B.D.) and "The Man Who Dared" (Fox).

Regal.—"Ann Carver's Profession" and "Cocktail Hour" (U.A.).

Regent.—"Whistling in the Dark" (M-G-M).

The Picture House.—"Cuckoo in the Nest" (W. and F.) and "Study in Scarlet" (Gaumont).

Leeds

Assembly Rooms.—"Channel Crossing" and "Worthy Deceiver" (G.-B.D.).

Coliseum.—"The Only Girl" (G.-B.D.) and "Black Beauty" (Pathé).

Majestic. — "Channel Crossing" and "Worthy Deceiver" (G.-B.D.).

Paramount.—"This Week of Grace" (Radio) and "The Girl in 419" (Paramount).

Rialto.—"Laughing at Life" and "The Midnight Warning" (Universal).

Scala.—"The Only Girl" (G.-B.D.) and "Black Beauty" (Pathé).

Tower.—Mon., "Diplomaniacs" and "The Man Outside" (Radio); Thurs., "Out All Night" (Universal).

Liverpool

Forum.—"Heads We Go" (Wardour).

Futurist.—"Secrets" (U.A.).

Palais de Luxe.—"Just Smith" (G.-B.D.).

Prince of Wales.—"Love Nest" (Wardour).

Rialto.—"The Story of Temple Drake" (Paramount).

Royal Hippodrome.—"Whistlin' in the Dark" (M-G-M) and "Double Exposure" (Butcher).

Scala.—"Lily Turner" and "High Finance" (First National).

Trocadero.—"Storm at Daybreak" (M-G-M) and "The Man Who Dared" (Fox).

Manchester

Deansgate.—"Forgotten" (Universal).

Regal.—"I Was a Spy" (G.-B.D.).

Gaiety. — "His Grace Gives Notice" (Radio).

Conrad Veldt in THE WANDE[illegible]G JEW at the Tivoli

Market Street.—"When Ladies Meet" (M-G-M).

New Oxford.—"When Ladies Meet" (M-G-M).

Paramount.—"Bitter Sweet" (U.A.).

Piccadilly. — "Prince of Arcadia" (G.-B.D.).

Theatre Royal.—"The Working Man" (Warner).

Newcastle

New Westgate.—"Whistlin' in the Dark" and "Best of Enemies" (Fox).

Pavilion.—"Channel Crossing" (G.-B.D.).

Queen's Hall.—"Channel Crossing" (G.-B.D.).

Stoll.—"Diplomaniacs" and "Son of the Border" (Radio).

Sheffield

Albert Hall.—"Best of Enemies" (Fox) and "Killers of the Deep" (Butchers).

Central P.H.—"Night of the Garter" (U.A.).

Cinema House.—"Gabriel Over the White House" (M-G-M).

Electra Palace.—"Farewell to Arms" (Paramount).

Hippodrome.—"I Loved You Wednesday" (Fox) and "Ex Lady" (Warner).

Regent P.H.—"Channel Crossing" and "Justice Takes a Holiday" (Gaumont).

Union Street.—"Cohens [illegible] the [illegible]llys in Trouble" and "Ki[illegible] the [illegible]ena" (Universal).

Patron Sees "This Week of Grace" Twelve [illegible]es

"Answer to Exhibitor's Prayer," says Coventry Showman

When the Gracie Fields' picture, "This Week of Grace," commenced the [illegible]st performance of its second week's ru[illegible] at the Alexandra, Coventry, one patron [illegible]id his twelfth visit to the theatre during [illegible]e run.

Mr. Bolstridge, general manage[illegible] of the theatre, was prompted to wire t[illegible] Radio head office to the effect that it was [illegible]opeless to get in half the people that were [illegible]aiting.

Answer to Exhibitors' Prayer

Here is the text of the wire:—

> "Where Ritley patron to[illegible]ht (Saturday) paid his twelfth v[illegible] to see 'This Week of Grace' dur[illegible] its two weeks' run just about to [illegible]ve for fiftieth performance hopel[illegible] get half people in waiting. Five [illegible]ks Kong and Gracie not too [illegible]n Coventry. Answer to exh[illegible]rs' prayer. — Bolstridge, Alex[illegible]ra, Coventry."

Many films have been called t[illegible] answer to the exhibitors' prayer, but seldo[illegible]an two pictures have justified this descr[illegible]ion so fully as those two widely separate[illegible]ypes of entertainment, "King Kong" a[illegible] "This Week of Grace," both box-office t[illegible]he very core!

◆

CINEMA VETERA[illegible]S

ANNUAL DINNER ARRANGEM[illegible]NTS

This year's Cinema Veterans' D[illegible]er, to be held at the Holborn Restau[illegible]nt on December 4, bids fair to equal, i[illegible] not to eclipse, its predecessors, and alrea[illegible] applications for tickets have reached a v[illegible] satisfactory figure.

A general meeting will be held pr[illegible]ous to the dinner at 6.30, when the busines[illegible] of the organisation will be transacted. T[illegible]s will include the election of a chairman a[illegible] vice-chairman, as the Cinema Veter[illegible]ns is without a chairman owing to the r[illegible]retted death of James Williamson a few [illegible]onths ago.

Included in the arrangements f[illegible]r the Dinner are music by Jessie Wildons' orchestra, and a cabaret for which George Black has made himself responsible.

Ald. Wills, of Bath, when opening a church bazaar, pointed out that if every person, when they entered a church, would pay the price of a kinema seat, there would be no need for the churches to hold bazaars or sales of work to raise money.

KINE
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SLOW-MOTION SOUND RESEARCH

RECORDING AT DOUBLE THE FREQUENCY

French Inventor's Scheme

ACCORDING to an article in *Technique Cinematographique*, a French inventor, S. Silka, is working on a novel problem, which he designates *le ralenti sonore*, or slow-speed sound. His object is to enable sound to be studied, just as motion can be by ultra-rapid photography. From the more practical point of view, it would enable any recording which is found in editing to be of unsuitable length, to have its footage altered as required. This could be effected by merely slowing down the speed of speech or music, without altering the pitch, as would occur if it were merely re-recorded at different speed.

M. Silka has started on the simplest problem—that of doubling the footage of a recording, or, in other words, halving its speed of reproduction. Actually this means doubling the footage of film occupied by the sound-track, and also doubling the frequency of the recording, so that when reproduced at normal speed, the sound will have the correct pitch.

Two Exposures Per Impulse

His method of recording such a doubled frequency is simple. Instead of the usual light valve or shutter in the variable density recorder, he makes use of a minute shutter which barely covers the recording slit, and so allows an exposure not once, but twice for every impulse. By trigonometrical calculations and graphs he proves that this principle retains a correct sine curve, although one would have thought that the alternation of exposure from top to bottom of the slit would have affected the wave form of the higher frequencies.

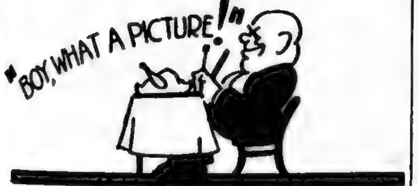
M. Silka confesses that he has not as yet tackled the more difficult and more useful possibilities of his subject, in enabling a recording to be shortened or lengthened by a smaller proportion; if this were possible, the editor would find many uses for such a system, in adapting the length of a sound track to the exact footage needed in the picture, and also for synchronising a sound track with the picture, for example, adapting a record of dance music to a silent picture of dancers.

Pitch Alteration Problem

While there is probably no great difficulty in doubling or halving the length of a track, such modification is not likely to be of much practical use, except for research work, and occasionally for trick effects—for example, in conjunction with ultra-rapid shots. It is very difficult to see how any other multiple of speed can be arrived at without alteration of pitch.

[A camera to take 2,000 pictures per second. See page 57.]

A PICTURE THEY'LL EAT


BOY, WHAT A PICTURE!

Outside the kinema where a Trade show is about to be held.

First Film Representative: You don't really expect any exhibitors to come our way to-day do you?

Second Film Representative: Why not?

First Representative: Their salesmen tell me Blank's are giving a luncheon after the show.

Second representative: Boy, they'll need it.

KALEE ELEVENS NEW INSTALLATIONS

Two latest model Kalee No. 11 special sound projectors have also been installed at the Princess Cinema, Colwyn Bay. The Kershaw Projector Co. has also been commissioned to supply the complete operating box equipment for the Parade Cinema, Skegness; the Tudor Cinema, West Kirby, and the Tatler Theatre, Liverpool.

In addition, two Kalee projector mechanisms have just recently been supplied to the Palace Theatre, Slough, also new Kalee arc lamps.

The Observation Window

Collecting Certificates

Scottish Complaint Against Projectionists

Parsimony of Managements

A NEW point in film mutilation was mentioned at last Wednesday's meeting of the Scottish Branch, C.E.A., when the Scottish secretary of the K.R.S. reported that when films were returned from theatres to renters, the censor's certificate was eliminated.

WHAT is this? A new type of autograph hunting? Are Scottish projectionists collecting Mr. Shortt's signature in celluloid to boast at meetings of possessing so many hundred examples? The acquisitive habit which is such a part of Scottish make-up can hardly have gone as far as this.

THE reason seems to be that the certificate carries no sound, and that projectionists abhor silence as Nature is reported to abhor a vacuum. Mr. Ormiston's suggestion that the certificate should be accompanied by "He's a jolly good fellow" seems a good one.

IN a letter appreciative of the review in last week's *Kine.* of "The Projectionist's Handbook" (but not for publication), F. E. Coombs, one of the authors, points out that our reviewer's suggestion that the authors had not taken into consideration the action of sulphuric acid on rundown cells is inaccurate. He points to a paragraph on page 133 supporting his contention. It is only fair to mention this fact, although our reviewer's point was made in connection with a different though associated matter.

ANOTHER letter to hand points to the parsimony of some theatre managements regarding the projection room. Efficiency is expected in every direction, and yet, says the writer, for the absolute essentials of the projection and battery rooms "I have to sit up and beg. My manager asked me why I couldn't use ordinary water for topping up cells. *'It isn't as if it has got to be drunk.'*" was his masterly comment.

THE Regal, Wimbledon, which opened on Monday last, possesses one of those well-planned projection rooms, which years ago people dreamed of but never expected to achieve. Everyone knows of the haphazard operator (there are none at Wimbledon) who takes advantage of every ledge or projection on which to rest something.

THE Wimbledon house, if it ever gets a projectionist of this type will break such a fellow's heart. Electric cables even are covered in a channel running under the front wall of the projection room, and the wall runs sheer down to the floor, only the shutters breaking the surface.

J. BENSON.

Answers to Correspondents

Lateral Motion in Generators

Methods of Curing Defects

E. A. Powell (Stoke-on-Trent) wishes to know how he can best take up lateral motion in a motor-generator set. Is it best to fit new bearings? Is excessive lateral movement likely to be dangerous?

Reply.

Excessive lateral motion in a motor-generator set is not at all desirable; it may, indeed, be dangerous and result in breakdown. The taking up of lateral motion is not merely reducing what is known as "end play"; the end play must be reduced so that the electro-magnetic conditions of the set are not affected.

Excessive lateral motion may be in the motor, or generator or both. The trouble may be overcome by fitting new bearings, but this is an expensive way. A cheap and efficient way is to fit vulcanite fibre washers on the armature shafts between the thrust collars and the inner surfaces of the bearings; for this purpose red fibre is to be preferred to the black variety. But, as pointed out, there are electrical factors to be considered.

In the first place, the positions of the armature core relative to the main pole pieces must remain normal. That is, assuming that a washer has been placed on an end bearing, it is possible that the armatures of both motor and generator have been moved over, so that, when the machines are operating, a magnetic end pull forces the thrust collar over to the washer; this force may be so great as to cause the bearing to heat up. Again, it may be that if a washer is fitted on either shaft at the centre bearings, the pull on motor and generator armatures may be in opposite directions. Should this occur, the generator voltage will not be constant and there will be a strain on the couplings which may result in them working loose.

It is possible that the lateral motion can be taken up by fitting a thin distance piece between the flanges of the coupling; here, again, one made from red fibre will be quite satisfactory. To determine exactly where the washers are to be fitted, the machine should be dismantled and the end play of both motor and generator checked. A little lateral motion should be allowed, since this assists in eliminating any tendency of the brushes to cause grooves in the commutator.

An important point to be considered when taking up lateral motion is to make sure that the ends of the brush bars, or brush boxes, are quite clear of the armature risers. Should the risers touch any part of the rocker when they are rotating, a flash-over will occur and the main circuit will trip. It is also possible that the machine will be seriously damaged.

Switch on in the morning and switch off at night!
Apart from that HEWITTIC is automatic and fool proof
TO CONVERT FROM A.C. TO D.C.
INSTAL IT AND FORGET IT

WHEN SUPPLY CHANGES OVER

DIFFICULTIES OF MAKING ADAPTATIONS

By R. Howard Cricks, A.R.P.S.

THE grid transmission is extending its radius of operations, and an increasing number of kinemas are being changed over to alternating mains. The vast amount of electrical apparatus in the modern kinema may make the change-over both difficult and expensive.

Almost invariably the change-over will be from 200 or 220 volts D.C. to 50 cycles A.C., either at 230 volts single-phase or 400 volts, 3-phase. Much of the apparatus that has been previously run direct on the D.C. mains must either be replaced by A.C. machinery, or there must be some form of conversion gear installed.

Arc Supply

The most obvious question is the arc supply. This will presumably have been run from a D.C.-D.C. motor-generator, which will have to be scrapped and replaced by some form of rectifier. It might be possible to replace the D.C. motor by an A.C. machine, retaining the existing D.C. generator; but from several points of view this is hardly likely to be satisfactory.

Difficulty is sure to be experienced in finding an A.C. machine which will couple up to the generator, while the latter may be of an unsuitable speed for direct driving off 50-cycle supply. The running costs are bound to be considerably higher than with a rectifier.

The choice of rectifier will depend upon circumstances and individual preferences. For low-intensity arcs, either the commutating rectifier (the cheapest type) or the oxide-cathode type is most suitable—the latter, if 3-phase supply is available—the mercury rectifier is the obvious choice for H.I. arcs. Incidentally, those who are prejudiced against the commutating rectifier because of the fear of pick-up in the sound equipment may rest assured that if this trouble should manifest itself, it can invariably be cured by connecting 4 mf. condensers between the brushes and earth.

The projector motors will presumably have been run from the D.C. mains, and it will be definitely advantageous to replace them by A.C. machines of the repulsion-induction type, which will run at a more constant speed. The only objection will be that no speed control will be possible.

For Amplifiers

When one comes to the amplifier supply, one may be faced with any of several totally different problems. The simplest will, of course, be the case where the amplifier is running on 50-cycle A.C. supplied from a small rotary convertor; in this case it will be necessary only to scrap the convertor.

Presumably, the input voltage will be approximately the same as the new supply, and the only precaution necessary is to see that every circuit is supplied through a mains transformer, and not directly from the mains; apart from the fact that the latter arrangement is contrary to regulations, if any circuit is fed direct from the mains there is serious risk of damage to the set and of personal injury from the high secondary voltages in the event of an earth developing in any other mains circuit.

Where, as with most American sets, the amplifier has been running on 60-cycle A.C., probably at 110 volts, it will in all probability suffice to scrap the existing convertor and replace it by a transformer giving 110 volts, 50 cycles. Difficulty may, however, arise in the direction of the motor circuits. In the case of the Western Electric control box, a 60-cycle supply is definitely necessary, and the best plan would be to retain the existing convertor and feed it from an A.C.-D.C. convertor. To change the A.C. frequency without the interposition of D.C. machines means a noisy and not too satisfactory gear drive between A.C. motor and alternator.

There are very few amplifiers in use running directly on D.C. mains, but a number of the older sets ran from a motor-generator having a D.C. output. It would be possible to replace the motor of the generator by an A.C. motor, although one would be up against the same difficulties as previously mentioned.

Converting to A.C.

A better suggestion is to convert the amplifier to A.C. or, since the equipment will probably be fairly old, to replace the amplifier altogether. The former is not a difficult job, but should not be attempted except by somebody with a fair amount of experience in amplification. It will entail

(Continued on page 57)

NOVEL ADVERTISING ANTHEM

LIVERPOOL FORUM'S USHERETTE VOCALIST

Puts Over A.B.C.'s Big Effort

"KNOW your staff and you will give better entertainment," said E. E. Lundy, manager of the Forum Kinema (A.B.C.), Lime Street, Liverpool, to our Liverpool representative on Monday, in describing how he discovered in his large staff of attendants a young lady Trixie Forster, who appears to have musical abilities that will make her a still more useful member.

She appears on the stage of the theatre at each performance and sings to a musical accompaniment played by the organist, E. Nelson Elms, who composed and arranged what may very well be regarded as the A.B.C. anthem, the first verse and chorus of which are:—

Rainy days are here again,
  But listen while I sing this song,
Rainy days will be happy days,
  And you can bet I'm not far wrong.
Better talkie entertainment is surely awaiting you
  Where you can see the sign,
That says all the time,
  Just these few lines to you—

Hello, Everyone,
  How do you do,
This is the Forum calling,
  We've great news for you.
Supreme entertainment,
  Our contracts are made,
We've got all the stars in our
  Big Picture Parade.

Miss Forster, the artiste, steps on to the stage in her ordinary uniform and sings with a fine, deep well-matured contralto voice. Her song has been designated, "Hello, Everyone, A.B.C. is Calling You."

"How we discovered that we had talent on our staff," repeated Mr. Lundy when questioned, "is a little story in itself. After the shows and the multitudes depart, the lights switched out, 'and the captains and kings depart,' attendants get busy in cleaning out ashtrays, covering seats, etc. One of them does it with a song. We called her 'the chirper.'

"That is why we hit upon Miss Forster to render 'The Forum Anthem.'"

A NO-BULL BEAST

Yet Another "Kid" Angle

In a street stunt for "The Kid from Spain" (Radio), W. Collings, of the Stoll, Bedminster, Bristol, worked the bull business from a new angle. For a bull he substituted a pony, on whose back were placards stating that "This is no bull."

The animal was led round the streets by a man dressed in Spanish costume, and was followed by another man carrying large sandwich boards. For the Saturday afternoon football match on the Bristol City ground the pony paraded round the field during the half-time interval.

On the facade of the theatre Mr. Collings had a large sign, topped by a bull's head 15 ft. by 10 ft., while bunches of balloons were hung in the vestibule. A large number of tie-ups were arranged with Woolworth's, a local leather shop and music and radio dealers.

FERRANTI FAVOURS

For "Radio Parade"

In the vestibule of the Palladium, Oldham, where last week the film, "Radio Parade" (Wardour) was being exhibited, Ferranti, Ltd., gave a display of a full selection of their 1934 receivers, exhibited with publicity material,

Music was provided through an electric gramophone pick-up, the instrument being concealed in a box.

A microphone was installed, so that the manager could address people coming into the kinema, through one of the Ferranti speakers.

The exhibition was given striking emphasis by the spotlights directed on it.

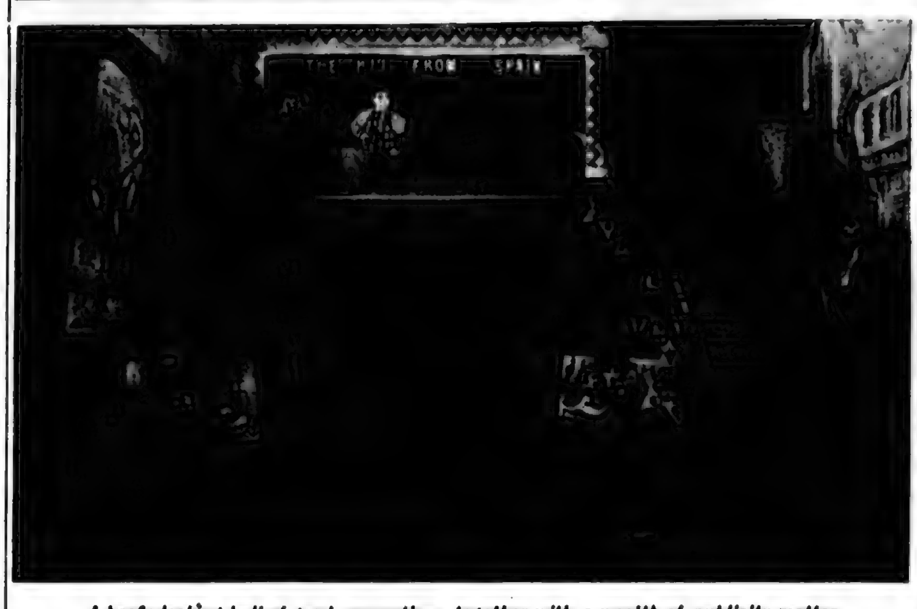
"GOOD COMPANIONS"

Putting the T in Boost

Manager Brunt's last effort at exploitation at the Alhambra, Birmingham, prior to his taking over the management of the Commodore, Southsea, was an excellent boost for the "Good Companions" (G.-B.D.).

With the help of his capable assistant manager, G. R. Griffiths, a tie-up was arranged with the Pa Ma Tea Company. Playing up on the idea of Pa and Ma being the ideal "Good Companions," handbills were compiled, attached to which were a sample packet of tea with suitable matter regarding the film and the Pa Ma Company's products. The other side of the handbill was designed to resemble a book and bore only the words: "'The Good Companions,' by J. B. Priestley."

Window displays were arranged with all agents of the Pa Ma Company, and, in addition, the leading bookshops in the city gave their assistance by co-operating with the book and film. An excellent week's business resulted.



A beefy-looking bull of good proportions, together with a wealth of publicity matter, brought good business to the New Imperial, Cardiff, for THE KID FROM SPAIN (U.A.). Miss Maud Jefferys, manageress, arranged the show

NEW SPANISH CUSTOMS

SHOWMEN WITH A CANTOR COMPLEX

Doughnuts and Chilled Beef

I DO not remember for a very long time a picture which stimulated exhibitors to such an enthusiasm for publicity as "The Kid from Spain." The bull angle has been seized upon and worked for all it was worth, usually with a great deal of ingenuity in its adoption.

Bulls of All Breeds

Comedy bulls with universal joints caused by differences of opinion within the animal's economy. Peaceful cows carrying announcements that they are not the bulls, stuffed bulls, which were reminders of the Argentine.

Vestibules which became bullrings, attendants who evolved into toreadors, usherettes who appeared with all the charm, if not always the brunettishness of Spanish senoritas.

Stage presentations of Spanish gentlemen who wooed maidens in the romantic Castilian manner. Tie-ups with every thinkable type of shop, except those selling Spanish licorice or Spanish onions. Gramophone records revolved and loosened their plaintive melodies on the air. The tango and the fandango found their way into dance halls and stage contests.

Time's Revenges

Never has there been such a determined Spanish attack upon these shores since the Armada sailed in 1588—or was it 1066? History repeats itself or contradicts itself as it pleases. In the spacious days of Queen Elizabeth famous sailors played bowls until the performance was announced to begin and then went out to repel the invading Spaniard.

In these more restricted, but enlightened days, sailors and landsmen left the bowls where they were, and went out to welcome the representatives of a new Spain, as imagined by the fertile brains of showmen.

Rural Cantors

And the excitement goes on. These new *and* old Spanish customs are now finding repetition in the minor runs of "The Kid from Spain" and soon the kinema proprietor of Muggleham-in-the-Squash will be working competitions for the most goggle-eyed imitator of Eddie Cantor.

Bulls will be no novelty in Muggleham, and as inclement weather will prevent village maidens from assuming the scanty apparel of Eddie's girl friends, it is left to Hodge, Jun., to appear in costume at the door of the village hall as the Spaniard that blighted their lives.

Good for Trade

Cantor is doomed to work changes in English life. "Palmy Days" brought new life to the doughnut trade, hitherto languishing, and "The Kid from Spain" promises to revive interest in chilled beef. Bakers and butchers will make so much profit that they will go "whoopee."

B. J.

J. Royston, of the Futurist, Liverpool, makes the most of the large waiting-room attached to the theatre. For BIG CAGE (Universal) he had the realistic menagerie scene depicted above

A MENAGERIE VESTIBULE

Liverpool Futurist Setting

In the large waiting room which adjoins the Futurist Kinema, Lime Street, Liverpool, J. Royston has a small permanent stage on which he arranges every week a setting for a forthcoming attraction. For last week's feature, "Big Cage" (Universal), Mr. Royston had the stage converted into a cage containing a "lion" and "lioness" and the lion tamer. The figures were cut-outs and the bars of the cage made of plywood strips.

GRACIE'S SECRET

Novel Bristol Popularity Contest

When showing "This Week of Grace" (Radio) at the Bristol Hippodrome, George A. Higgs arranged a contest for his patrons in conjunction with the *Bristol Evening World.* The competition was for the best answers to the question: "What is the secret of Gracie Fields' popularity?" Mr. Higgs dressed his vestibule to represent a Lancashire street, whilst he secured tie-ups with leading music-shops.

ORIENTAL WIZARDRY STUNT

CASINO, RUSHOLME, MANAGER'S MAGIC

Mind-Reading on the Stage

FOR six days prior to showing, two of the staff of the Casino Cinema, Rusholme, Manchester, dressed in Eastern costumes with browned faces, were introduced to the audience as a famous Eastern mind-reader, and his assistant. Fortunately, they both spoke Hindustani. Manager Wells announced that they were engaged to publicise the film the "Mind Reader," and whenever speaking together they always used Hindustani, as one man was described as being unable to speak English. On the stage was a crystal on a table, with a small electric globe inside—on the opposite side a table with a brass bowl. The assistant passed amongst the audience and gave slips of paper to a number of people in the audience, on which they were invited to write criticisms, names and addresses, etc.

These were brought back on a tray to the stage, but in passing were exchanged for blank slips. The blank slips were burned in full view of the audience, whereupon the mind-reader seated himself before the crystal, inserted a plug into a socket attached to the table. This was connected underneath his long coat, and up his back to concealed earphones in his turban. The actual slips on which messages were written were left off-stage, and read by another person to the "mind-reader" by means of a microphone, and he repeated these with the "aid of the crystal" whatever had been written.

"A BEDTIME STORY"

Foster-Father Scene in Shop Window

Donald Shave, of the Regent, Chatham, scored a triumph with his display for "A Bedtime Story" (Paramount) when he arranged a tie-up with A. J. Whitehead and Sons, Ltd., furnishers, of High Street, Chatham.

A bedstead, complete with clothes, occupied the centre of the window at the stores, with a model of Baby Leroy between the sheets, in infant garments. Maurice Chevalier was seen lying on the bed, in a dressing gown as if persuading the baby to go to sleep. An art card bore the words: "A scene from 'A Bedtime Story,' starring Maurice Chevalier and his new pal Baby Leroy"; and another card gave day matter.

In addition, display cards and stills occupied prominent window space in Marks and Spencer's local store and music shops of the district; whilst a sandwich boardman carried a huge cut-out head of Baby Leroy around the town and distributed handbills and throwaways.

FIRE STATION

At Aldershot Kinema

Some clever exploitation was put over for "The Fire Raisers" (W. and F.) by W. H. Jamieson, of the Alexandra, Aldershot.

Dressing his doormen in firemen's uniforms he turned his vestibule into a semblance of a fire station, with buckets, ladders, hatchets, and a big fire alarm bell, which was rung at the commencement of the film.

On the opening night the members of the local fire brigade attended the kinema and an account of the visit appeared in the local paper.

For a street stunt, a red motor-car, decked with banners, paraded the town driven by a man in a fireman's uniform and accompanied by another, similarly attired, who kept a firebell ringing. A tie-up with a local shopkeeper allowed a burlesque fire extinguishing scene to be staged.

Mr. Jamieson also worked a competition in connection with "Possessed" (M-G-M) in which prizes were offered for the best alternative title. One of the prizes was presented by a local radio shop, who gave a full window display for the film.

ARMISTICE SCENES

Scoop by *Kine.* Correspondent

A very smart piece of work was carried out by the *Kine.* Bradford correspondent, H. L. Overend, for N. G. Farmer, of the Regent, Bradford.

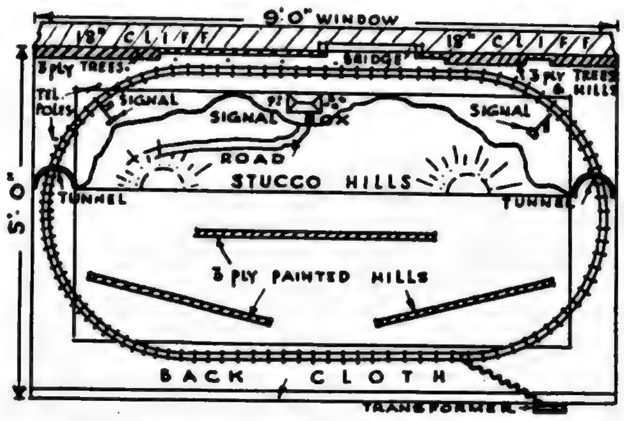
Mr. Overend took two photographs of the Cenotaph ceremony and at 1.10 p.m. he had two photographic slides and one 11 in. by 14 in. still ready for displaying at the theatre. The still was posted on the front of the house at 1.15, and the show opened at 1.30 with the two slides of scenes of the morning's ceremony.

Manager H. R. Morris, of the King's Hall, Stourbridge, arranged an excellent tie-up with the Wise Battery Service, whose van toured the district making loudspeaker announcements regarding the film. "Cavalcade."

SIEMENS-PLANIA CARBONS
EVERY PIECE A MASTERPIECE

CLEVER DISPLAY AT THE RITZ, EDINBURGH

Mountain Scenery with Model Railway



J. S. Nairn's attractive display for THE SILK EXPRESS (First National). Above: the effective setting. Right: the plan of the display

J. S. NAIRN, of the Ritz, Edinburgh, has followed up his recent ingenious display for "Central Air port" with another mechanical scena, in the theatre's show window, publicising "The Silk Express" (First National).

The background consisted of a cloth painted to represent the sky with the title of the film, and portraits of the stars, cut from a poster, attached to the front. In front of this, were the hills, made of cloth, draped over boxes and treated with stucco and green and brown distemper, that were used in the "Central Airport" display. The distant mountains were made from three-plywood.

In the near foreground was a rugged cliff, made from stucco and distempered to match the colour of the foothills. A bridge made of ply-wood spanned a waterfall. At the foot of the waterfall and along the whole front of the window were rocks, sand, and moss.

Along the top edge of the cliff was a railway track, a model electric train emerged from the tunnel on the left, continued across the display, and disappeared into a cutting in the hill on the right. Signal-boxes, signals, telegraph poles and wire, hedges and trees helped to create a realistic effect.

The carriages were illuminated, and a concealed red light in the engine cabin suggested the fire.

The whole scene was illuminated in green to suggest night, and the constantly moving train attracted a great deal of attention, with the result that crowds were always gathered round the window.

A PUBLICITY CAVALCADE

Kidderminster Futurist's Attractiveness

Manager Lloyd, of the Futurist, Kidderminster, was rewarded with record receipts for his efforts in connection with "Cavalcade" (Fox).

Passers-by, attracted by the gay appearance of the facade, which was decorated with flags and bunting, were further impressed by an effective display in the open lobby, where a model stage with draped proscenium was erected. In the rear hung a large Union Jack, in front of which the word "Cavalcade," in large letters arranged in semi-circular form, surmounted a succession of dirigibles, battleships, tanks and other engines of war, each in suitable settings, carefully blended. Replicas of mounted troops occupied the forefront, while cut-outs of Clive Brook and Diana Wynyard were set in the wings.

Another feature was a tie-up with the local Woolworth branch, who exhibited in their window a double-crown poster and art-stills. In front a number of records encircled a notice, which read: "Records of 'Cavalcade' sold here. See the picture at the Futurist."

LINCOLN REGIMENT SEE

Pathe Film

J. B. Hill, manager of the Regal, Lincoln, made arrangements for a "civic" exhibition of the Pathé film of the recent visit to the city of the county regiment—the 2nd Lincolns, who had not been seen in their home county capital for nearly 40 years. On Thursday afternoon the Deputy-Mayor (Ald. J. W. Rayment) and other members of the City Council, with officers of the regiment from the local barracks, were given a special view of the film, and on the following day, by permission of Major Richards, O.C. of the Lincoln Depot, 70 men from the Depot were enabled to visit the Regal and see the picture.

LLOYD'S REGISTER

Announces No Reply

A switchboard, complete with valves and coloured bulbs, and also a microphone, is attracting a good deal of attention outside the Scala, Wolverhampton. It bears the inscription, "No reply from F.P.1," and was devised by T. L. Lloyd, the Scala manager, to advertise this film. The board was fitted up by R. Presland, the chief operator at the Scala.

FRUITS OF ENTERPRISE

Midland Kinema's Stores Tie-up

For his screening of "The Kid from Spain," P. F. Inkester, manager of the Ritz Cinema, Bordesley Green, showed a number of large cut-outs artistically arranged on the front of the house depicting incidents from the film. This was supported with window displays with Masons Stores, in which a cut-out of Eddie Cantor playing a mandoline formed the centrepiece.

A special display of dried fruits was arranged and a quad-crown board artistically written called attention to the fruits of sunny climes and "The Kid from Spain." Stills and smaller cards called attention to the amenities of the Ritz.

For "Radio Parade" he had a number of full window tie-ups with local radio stores, where large cut-outs of the star artistes were utilised as the centrepiece.

Crepe paper garlands joining the stars to the sets and a series of fairy lights around the window set off the display in the evening.

A MOVING DISPLAY

"Kong" Almost Steps Out

A fine outside display was arranged by W. Collings, of the Stoll, Bedminster, Bristol, for "King Kong" (Radio). He erected a large scene, 24 ft. by 18 ft., on the front of the theatre, depicting New York, with the gigantic figure of the prehistoric ape towering above it with Fay Wray in one hand. The scene was illuminated, and the gigantic shape of the ape moving forward gave the effect of King Kong about to step out of the set down into the street below.

Mr. Collings also distributed 5,000 handbills and over 2,000 Star Filmograms, while he arranged tie-ups with over a dozen shops in the district.

SPECIAL DANCE

Boosts Film at Carlisle

Capt. T. Gordon Mayne's idea of holding a special "Cavalcade" dance, synchronising with the filming of that picture at the Botcher Gate Picture House was a happy one. The event was as happy as it was successful, reflecting the greatest credit on its organisers and conductors. The "Film Stars" dance was a novel feature, and for this and other events prizes were given and gracefully presented to the successful participants by Miss Scarfe, the enterprising manageress of the Picture House Café.

Besides being a much appreciated entertainment, the "Cavalcade" dance was also a bright managerial idea of publicity for the film.

"CAVALCADE" AND POPPY DAY

East Kirkby Manager's Success

During the screening of "Cavalcade" (Fox), Geo. Whitfield, manager of the Regent, East Kirkby, tied-up with the local British Legion and Toc H. Poppies were sold in the foyer by British Legion members, the sale realising £12 1s. 5d. An additional attraction was the East Kirkby Colliery Prize Band, who played "Land of Hope and Glory" with selections from "Cavalcade."

LEICESTER FACES THE MUSIC

"RADIO PARADE" IS THE BIG NOISE

THE big effort for "Radio Parade" made by Geoffrey Hickson, manager of the Princes, Leicester, was followed up with an extensive drive for "Facing the Music," and long before the screening date the people of Leicester were singing the popular Noel Gay song-hit which features in this film, "I've Found the Right Girl."

This number was plugged by dance bands and the orchestras in hotels and cafés the week prior to screening, cards being displayed which read, "You are now listening (or dancing) to 'I've Found the Right Girl' featured with enormous success in 'Facing the Music,' showing at the Princes, Monday, November 13, for six days." Tie-ups for this song were also arranged with all the music and record shops in the city, thus getting window displays of stills and enlargements in all the main streets. Each shop displayed a card with the caption: "Everyone will be singing 'I've Found the Right Girl' after seeing Stanley Lupino, José Collins, etc., in 'Facing the Music' at the Princes. Records and music on sale within."

The Princes Theatre itself was decorated with a very attractive cut-out display 30 ft. in length on the front of the canopy, which attracted a great deal of attention, whilst in the foyer were displayed enlargements and stills.

Extra space for a display advertisement was taken in the two local newspapers. Five thousand *Heralds* were distributed from house to house, whilst over 100 hotels, restaurants and shops displayed window cards for the film—exploitation which brought its own reward to this live showman, Mr. Hickson.

RADIO FANS

Assist Barnsley Stunt

A "Radio Parade" competition organised by Mrs. Whyman, manageress of the Globe, Barnsley, in conjunction with the *Barnsley Chronicle*, proved a big success. Patrons were invited to place in order of their popularity the artistes appearing in the film. Twenty-seven prizes, each consisting of seats at the Globe, were offered, and each competitor had to attach half of an admission ticket to his or her entry. The large number sent in was an excellent proof of appeal of these competitions.

THE ARMISTICE

As "White Sister' Association

Manager J. Ernie Brown contrived a novel Armistice Day tie-up with the film, "The White Sister" (M-G-M) at the Picture House, Brierley Hill. His window display included large scale reproductions of Armistice Day poppies, together with life-size figures of Helen Hayes and Clark Gable, with the words: "November 11, 1918, also terminated this romance."

After the conclusion of the Armistice film, Mr. Brown himself played a peal on the chimes, afterwards fading in the tolling of the bell for the opening scene of "The White Sister," which takes place in a convent.

Large numbers of patrons passed favourable comments on this touch of clever showmanship.

LLANELLY INNOVATION

Variety Presented

The Astoria Cinema, Llanelly (Manager William McNish) introduced, as a change, variety to the programme last week, having Levante, the illusionist, and his Australian touring entertainers on the stage. By an arrangement with a local furnishing company, the Astoria exhibited a large number of curios, photographs and stills of Levante and company, and, incidentally, of other Astoria film attractions, at the furnisher's large shop premises windows.

CARLISLE BAND SHOW

Lonsdale Enterprise Commended

The Lonsdale, Carlisle, took a step last week which was greatly appreciated by Carlisle patrons.

Following the appearance of the Carlisle Children's Band before the King and Queen in London, at a command performance, the Sidney Bacon Trust arranged for their appearance on the stage of the Lonsdale, where they played pieces they had performed in London.

This appearance was in addition to the picture programme, which included Tom Walls in "Just Smith."

LLOYD LOOM
WOVEN FIBRE FURNITURE
again!

210 pieces supplied to "REGAL"
Canterbury, by Messrs. E. D. Winn & Co., Ltd., Sloane Street, S.W.

★ STOCKED BY OVER 8,000 DEALERS.

67 pieces supplied to "COUNTY"
Hertford, by Messrs. J. Morris, Hertford.

Modern, colourful, inexpensive Lloyd Loom offers the finest value to-day in quality furniture. Lloyd Loom adds distinction to any scheme of theatre decoration. Don't forget to look for the Lloyd Loom tag guaranteeing every settee, chair, table or lamp-standard, etc., to be a genuine "Lusty" product.

a "Lusty" product of
W. LUSTY & SONS, LTD., Bromley-by-Bow, London, E. 3.
Telephone: East 5020 (6 lines). Telegrams: Comparison, Bochurch, London.

BONNY BABY CONTEST

"A BEDTIME STORY" AT LEEDS AND BIRMINGHAM

The results of the "bonny baby" contests in connection with the screenings of "A Bedtime Story" (Paramount) at the Paramount, Leeds, and the Futurist, Birmingham, was the climax to one of the most extensive and popular campaigns ever used to publicise the film. Both C. R. Young, of the Paramount, and Robert Graham, of the Futurist, are to be congratulated on their successful handling of the competition.

At Leeds over six thousand entrants were received. The *Yorkshire Evening News* cooperated, and a month previous to the week of judging, anything from a column to two columns of matter, and half to a whole page of pictures a day was devoted to the competition.

A number of tie-ups were arranged with local tradespeople and chemists.

Special trailers were screened, and a display of over fifty prizes, presented by local tradesmen, in addition to the cash prizes given by the Cow and Gate Co., and the *Yorkshire Evening News*, was arranged in the foyer.

The co-operation of the Lady Mayoress (Mrs. R. H. Blackburn) was secured, together with an influential committee to select the winners and present the prizes.

Forty-four kiddies out of the five thousand entries were screened at the Futurist, Birmingham, and the audience voted for the winners. The result of the competition was announced in the *Birmingham Evening Dispatch*, and the winner, with a total of 2,051 votes, received the first prize of £51 5s.

AIR FRANCE
NIGHT FLIGHT
EMPIRE
SOUTH AMERICA
MOROCCO ALGERIA
FRENCH WEST AFRICA
THIS SENSATIONAL FILM IS BASED ON ACTUAL INCIDENTS IN CONNECTION WITH THE
NIGHT & DAY

A tie-up with Air France, of Haymarket, in connection with the screening of NIGHT FLIGHT (M-G-M) at the Empire, Leicester Square

Round About London

THOSE STAGE SHOWS

Are They Absolutely Necessary ?

A FEW PROS AND CONS

AS I expected, my plea in last week's *Kine.* for stage shows more in keeping with a picture house has occasioned considerable comment—and criticism !

The consensus of opinion, however, is favourable to my argument—that the film's the thing.

It is surprising the number of managers who openly admit that variety turns do not have an appreciable effect on the box-office. At the same time, they contend that in these days of keen competition, the public expect a kinema to be a place of entertainment in every sense of the word.

A Variety Competition

Hence, we find films, stage shows, bands, organ solos and variety, all struggling for supremacy in a programme. The supporters argued that a competition—beautiful hair, gracefulness, dancing, would-be film stars, and what not—add variety to the programme. It does ! But——

So far as my contention that the stage should be utilised for a production that has a definite relation to films, I find that managers are more to be pitied than blamed. At least, they would wish me to think so.

Several managers have stated that they never willingly stage a presentation or prologue, but films nowadays do not lend themselves to it. They point out that the talkies, as a whole, are not so colourful and romantic as the films were in the "good old" silent days. Pictures (no doubt, because they are talkies !) strive more to attain a dialogue success, than a kinematic spectacle. And with this argument "for the defence," I am inclined to agree.

There are, however, quite a number of films released that have an angle which any "live wire" would at once use to exploit on the stage. This particularly refers to the musical comedy type of picture.

Suitable Music

One need only mention "The Kid from Spain" or "The Maid of the Mountains." A kinema that has a house band could have made a more entertaining musical show to precede the screening of these films than was attained by the playing of the inevitable "hot" tunes. Equally so, the kinema minus an orchestra, could have staged an effective setting which really had something in keeping with the film.

Some of my critics have taken me to task on the score of expense. Ignoring for the moment the fact that bands, variety, competitions, etc., *do* cost money—therefore, I am only contending that the expenditure should be utilised as an accessory to the pictures, and not in place of the films—it has always been borne in on me that the success of showmanship is to attain the best thing at the cheapest price; a paradox, perhaps, but true. With that I will leave the subject, believing, as the result of the comments on my little "moan" that managers, as a body, really agree (once again paraphrasing Shakespeare) "that the film's the thing."

THE LONDONER.

What London Showmen Are Doing

Speedway Team at New Cross—Free Milk for Jolly Babies

When I looked in at the New Cross Super Kinema last week I was unable to exchange more than a few words with F. D. Kendrick, the manager, because he was fully occupied entertaining the New Cross speedway team, who were the guests of the theatre on the occasion of the screening of "Britannia of Billingsgate," a film in which, it may be remembered, they appeared. This fortunate tie-up with what might be regarded as "opposition" was the means of bringing to the theatre many outdoor sport fans who would not otherwise have attended. A trophy won by the team was prominently displayed in the vestibule.

In the course of a chat with the assistant manager, E. M. Townsend, I discovered that the staff are very proud of the fact that one of their number, Miss Esmé Pellett, recently took second prize in the G.-B. beauty contest at Tottenham. Miss Pellett, who certainly deserved the award (a handsome silver cake-dish), impersonated Madeleine Carroll in "I Was a Spy," and in doing so gave the theatre an advertisement, for that film is being screened there this week, a fact which no one passing the hall can fail to note. Miss Pellett wore the identical costume used in the film.

To publicise the film, the management have installed a comprehensive lobby display, and ran a dramatic prologue on the stage, in which their prizewinning beauty took a prominent part. And at the main entrance stood a pseudo-German "soldier" who "fraternised" with the usual doorman. A ball was also held in the ballroom (which is above the kinema auditorium) on Friday night as an additional publicity aid.

Juvenile Jollity Competition

The latest stunt of C. H. Manley, the popular manager of the Tower, Peckham, is a contest for the *jolliest* baby in South London—a welcome variation of the more common "beautiful baby" show. This competition is an indirect advertisement for "Bedtime Story," which he is showing this week. He has been fortunate in securing the whole-hearted co-operation of United Dairies, who, besides giving the prizes (silver cups and supplies of a pint of milk free for various periods), are distributing 20,000 attractive folders about the contest through the agency of their extensive delivery system (covering a very wide area around the Tower). The awards will be presented by Coun. W. J. Morton, O.B.E., J.P., L.C.C., who, in addition to his civic distinctions, is a director of United Dairies.

On somewhat similar lines was the contest recently held by Mr. Manley to find the Beauty Queen of South London. There was a large number of entries for this, and he told me that he had great difficulty in selecting the ultimate three prize-winners. Judging was carried out by the usual method of estimating the volume and duration of applause for the various contestants. The winner then entered a further all-London final heat, but was not fortunate enough to carry off the major award, which went to Clapham.

The usefulness of the *Kine.* showmanship pages to exhibitors generally is emphasised in some correspondence received last week by the *Kine.* J. S. Nairn of the Ritz, Edinburgh, whose lobby display for "Central Airport" was described in the *Kine.* of Nov. 9, received on Nov. 12 an offer from a fellow-exhibitor in a distant city to purchase the outfit for display in his own theatre. Quick work !

Reflections in the Mirror

To draw attention to the run of "The Kiss Before the Mirror" (Universal), Harry Sanders, of the Lido, Islington, set up an appropriate display over the pay-box.

The heads and shoulders of a man and woman were seen, with their backs to the public, reflected in a mirror in a fitting pose to the title of the film. As the characters were carried out in wax models they provided more realism than being merely done in three-ply cut-outs.

A Tragic Link

The Avenue Kinema, Northfields, was bound by a tragic link to the disaster which overtook the ill-fated *Saxilby*.

C. L. Matthews, the second officer in command, was a resident in Ealing, and on the night before the boat sailed was in the audience at the kinema. A message was received at his home recalling him to the boat.

It was known he had visited the kinema, and T. V. Comer, the Avenue manager, was asked to help in locating him. A slide was put on the screen, and Mr. Matthews read the message. He was in the kinema at eight o'clock, and less than an hour later he had caught the train at Paddington to rejoin his boat at Cardiff.

Troc-ette Service

The Troc-ette, Tower Bridge Road, S.E.1, held an Armistice service at the theatre on Saturday, November 11, when the B.B.C. broadcast was relayed through W.E. speakers up till the end of the silence. Then the buglers of 22nd City of London Regiment sounded the Last Post and this was followed by a short service conducted by the Vicar of Bermondsey.

HUNTING SPIES IN LONDON STREETS

POPULAR STUNT FOR G.-B.D. PICTURE

AN outstanding tie-up with the *Evening Standard* was the main feature of the exploitation arranged by J. Francis for the London release of "I Was a Spy." The stunt took the form of a great spy hunt, with £100 offered in prizes of £10 for each patron to identify a "spy" who lurked in the vicinity of one or other of the theatres showing the picture. A considerable editorial space was given to the stunt, which aroused a great deal of interest in the Metropolis.

Another very successful exploitation was undertaken in connection with the screening of Dick Turpin at the Capitol. A four-in-hand, with driver, guard and passengers dressed in eighteenth century costume, trundled through the West End and suburbs providing an advertisement which could not be overlooked. On the sides and rear of the coach were black and white placards drawing attention to the picture and every now and again the guard blew a fanfare on his horn, which attracted further attention.

Peckham's "Hidden" Display

In a commendable effort to introduce an original idea in exploiting "I Was a Spy" (G.-B.D.), Jack Ames, of the Peckham Gaumont Palace, set his locality a "teaser" in asking "*Who* was the spy?"

The Palace manager camouflaged all his publicity, so as to hide the identity of the star in the film, who, in fact, took the part. In the vestibule were a number of cut-outs, but the heads of the characters were interchanged. Apart from the novelty—and the many caustic comments of the patrons at the manager's (supposed) ignorance in naming the characters—the display aroused a great deal of interest. Naturally, the vestibule had plenty of other publicity matter boosting the picture. Eyes of every conceivable colour, and of innumerable animals glared at one from every angle. Many of them were illuminated, and looked very weird.

Mr. Ames secured the "personal appearance" of Martha McKenna, whose experiences inspired the making of the film. Miss McKenna also appeared at the New Cross Kinema, Streatham Gaumont Palace, and Lewisham Gaumont Palace.

The
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Sound Screen
All Enquiries to
The Perforated Front Projection
Screen Co., Limited
19, Charing Cross Road, LONDON, W.C.2.
'Phone: Whitehall 4087

DRAWING PATRONS BY ART COMPETITION

MICKEY MOUSE AT CHATHAM

THE *Chatham Observer* gave Herbert Webster 12 in. double-column of fre space in connection with the screening Mickey Mouse cartoons at the Empire. Thei children's corner "featured" Mickey, an in addition to displaying a block, gave write-up and published Mickey's head an feet and offered prizes, including 12 seat at the Empire, for the best drawing or pain ing completing the body.

Stencil drawings of Mickey Mouse wer also fixed to all the 48-sheets on the hoardings; whilst at the Empire a miniatur Mickey Mouse in three ply-wood stood at th foot of a large cut-out of Constance Benne appearing in "Our Betters" (Radio) and notice stated: "Hey, Connie, I shall b there, too."

Mr. Webster heralded the approach of th season of kine.-variety at the Empire, Chatham, by arranging tie-ups with local store selling all manner of goods.

A SPELL AT THE ORGAN

THEATRE'S NAME IN MUSICAL INTERLUDE

Fredk. J. Studd, the go-ahead and popula manager of the Beaufort, Birmingham, ha been publicising his house by means o special organ interludes of late, in which number of slides are used to augment th pictures. His latest is a series of ten slides the first having a Beaufort rhyme, followed by a series of the key letters of the name embodying the music, played by Eric Surrike at the organ, viz. :—

Slide No. 1.—We're going to present a new musical turn about our dear Beaufort, whose ears surely burn. We'll take all the letters and set them apart. Our friend, Mr. Spruce, has the Beaufort at heart.

No. 2.—B stands for Beaufort, and also the strain
The topical hit, "Butterflies in the Rain."
No. 3.—E stands for Eve, the first woman I'm told,
And "Evensong" welcome to all—young and old.
No. 4.—A is for Adam who gave Eve a bite.
And said to her dearie "Aintcha comin' out to-night?"
No. 5.—U is an awkward one; what shall we play?
If you don't know this title, just shout out hooray.
(For this "Underneath the Arches" is played.)
No. 6.—F seems to call for a popular ballad,
"For You Alone" makes a musical salad.
No. 7.—"O sole mio" takes us to the sixth letter;
If you know another, let's hope it is better.
No. 8.—R stands for "Raymond," an overture grand.
Usually played by a very big band.
No. 9.—T's for a tune that I think ye all ken,
The "Toreador" song from the opera "Carmen."
No. 10.—And that is the end of our music and rhyme. We'll do you another one some other time.

Harry Sander's attractive display for THE KISS BEFORE THE MIRROR (Universal) which he set up above the pay-box of the Lido, Islington

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GLASGOW: Central 519 (day) Western 5109 (night).

January 1, 1934, Releases

NEW YEAR NUMBERS

COMEDY FILMS PROVIDE BRIGHT WELCOME FOR 1934

Musical Suggestions Compiled

By A. W. OWEN

NO fewer than seven comedies figure in this week's film releases, headed by "Gold Diggers of 1933," which has several outstanding theme songs which are worth notice, as they are already popular favourites in the dance world. The principal songs are four in number and form a useful medley section for interlude use. "College Humour" is another example of theme song publicity and has the famous crooner Bing Crosby in the cast. The two themes should both be used to form a short introductory interlude.

"Reunion in Vienna" is a very light comedy drama in an aristocratic setting, and the waltz selection from the musical-comedy, "Viennese Nights," will provide the correct atmosphere and should, in addition, prove a popular choice. "Easy Millions" is a "white lie" farcical story and the bright music of "He Wanted Adventure" or a couple of fox-trots from the library will suffice. For "His Grace Gives Notice" the pot-pourri of Noel Coward melodies arranged by Henry Hall, of the B.B.C., seems suitable.

Drama is represented by "The Woman I Stole" in an East African setting; it can be safely introduced by "Eastwards," one of the "Four Ways" suite of Eric Coates, and "The Emergency Call," American hospital drama by "Il Seraglio," one of Mozart's melodic overtures.

It should be noted that when introductory interludes are suggested it is essential that the final bars of the music should synchronise with the screening of the first subtitle, thus forming a perfect sequence with the film sound accompaniment.

"GOLD DIGGERS OF 1933" (First National)

Cert. A. 8,810 ft. Reg. No. F.8,916. Reviewed in *Kine*, June 29, 1933.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Joan Blondell, Warren William, Ruby Keeler, Dick Powell, Aline MacMahon.

Atmosphere.—A successor to "Gold Diggers of Broadway," with lavish stage set presentations with appropriate musical numbers.

Orchestra.—A medley of the theme songs, using the chorus or refrain in each case—and using record synchronisation with the last two numbers if possible. "I've Got To Sing," foxtrot, "Shadow Waltz," "Petting in the Park" and the "Gold Diggers' Song."

Organ.—As above, with similar direction as to synchronisation with records, using the piano-accompaniment copies with records and the professional song copies when playing "solo."

Non-Sync.—A medley of theme songs as directed for orchestra. "I've Got To Sing," foxtrot, recorded by Noble's Orchestra on H.M.V.6375. "Shadow Waltz," recorded by the same orchestra on H.M.V.6376, "The Gold Diggers' Song" and "Petting in the Park," both recorded by Healy and the Rhythm Boys on H.M.V. B.4486.

Lighting Effects.—Blendings of bright, varied and well contrasted colours.

"REUNION IN VIENNA" (M-G-M)

Cert. A. 8,287 ft. Reg. No. F.9040. Reviewed in *Kine*, August 10, 1933.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—John Barrymore, Diana Wynyard, Frank Morgan, May Robson.

Atmosphere.—A Viennese high society comedy drama in which a reunion of the old aristocracy is attempted by a psycho-analyst.

Orchestra.—"Viennese Nights" Waltzes Selection. (Romberg arr.) (Chappell.) With cuts to suit length of interlude required.

Organ.—As orchestra, with adaptation from the piano solo copy for either solo or synchronised presentation with the record as detailed below for non-sync.

Non-Sync.—"Viennese Nights" Waltzes Selection (Romberg arr.) Recorded by the Regal Kinema Orchestra, Marble Arch, on H.M.V. D.X.208.

Lighting Effects.—Blending of three shades of blue, interspersed with light mauve and violet.

"COLLEGE HUMOUR" (Paramount)

Cert. U. 7,180 ft. Reg. No. F.8991. Reviewed in *Kine*, July 20, 1933.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—Bing Crosby, Richard Arlen, Mary Carlisle, Jack Oakie.

Atmosphere.—American collegiate romantic comedy with musical sound setting by Bing Crosby.

Orchestra.—Two theme songs in foxtrot tempo from the film—"Learn to Croon" and "Moonstruck," played as an introductory interlude only.

Organ.—As orchestra, with adaptation from professional song copies for solo presentation and from the piano accompaniment copies of the above orchestrations if synchronising with the records as detailed below for non-sync.

Non-Sync.—Two theme songs (foxtrots), "Learn to Croon" and "Moonstruck." Recorded both on the same record by either Bestor's Orchestra on H.M.V.6383 or by Henry Hall and the B.B.C. Orchestra on Columbia C.B.645.

Lighting Effects.—Blendings of the brighest colours in rapid sequence.

"LAUGHING AT LIFE" (Universal)

Cert. U. 6,432 ft. Reg. No. F.8999. Reviewed in *Kine*, July 27, 1933.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Star.—Victor McLaglen.

Atmosphere.—A comedy drama of the adventures of an Irishman in many lands and the principal episodes on Mexican territory.

Orchestra.—"Petite Suite de Concert." Suite. No. 1 only.) S. Coleridge-Taylor. (Boosey-Hawkes). Played as an introductory interlude only.

Organ.—As orchestra, with adaptation from the piano-conductor copy, either for solo or synchronised presentation with the record as detailed below for non-sync.

Non-Sync.—"Petite Suite de Concert." Suite. (No. 1 only.) S. Coleridge-Taylor. Recorded on Decca K.504 by the Hastings Municipal Orchestra.

Lighting Effects.—Blendings of orange, violet and deep amber.

"SOLDIERS DON'T CARE" (Universal)

Cert. U. 6,387 ft. Reg. No. Br.9165. Reviewed in *Kine*, September 7, 1933.

Publicity.—One 12-sheet, one 6-sheet.

Stars.—Pat. Hanna.

Atmosphere.—Australian war-time comedy of three modern type musketeers, with a dramatic spy interlude in which scenes on the Western war-front are introduced.

Orchestra.—"There's Something About a Soldier." March song. Synchronised with record of Jack Hylton's Band on Decca F.3489.

Organ.—As orchestra, with adaptation from the song professional copy and synchronised with the Cecily Courtneidge record as detailed below for non-sync.

Non-Sync.—"There's Something About a Soldier," either sung by Cecily Courtneidge on H.M.V. B.4418, or played in march tempo by the H.M. Grenadier Guards Band on H.M.V. B.4419, or recorded by Jack Hylton's Band on Decca F.3489.

Lighting Effects.—Colours of red, white and blue to represent the Union Jack.

"THE WOMAN I STOLE" (U.A.)

Cert. A.—6,097 ft. Reg. No. F.8954. Reviewed in *Kine*, July 13, 1933.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Jack Holt, Fay Wray.

Atmosphere.—A conventional triangle drama in an African setting.

Orchestra.—"Eastwards," No. 3 of the "Four Ways Suite." Eric Coates. (Chappell.) Played as an introductory interlude only.

Organ.—As orchestra. For solo adaptation use the piano-conductor part of the above orchestration, but for record synchronisation there is a special organ arrangement by Charles Saxby.

Non-Sync.—"Eastwards," No. 3 of the "Four Ways" Suite." Eric Coates. Recorded by the Regal (Marble Arch) Kinema Orchestra on Columbia 9756-7. These two records contain the entire suite of four numbers, No. 3 that is required being on the 9757 record. This entr'acte should be presented as an introductory interlude only.

Lighting Effects.—Deep oriental tints of deep blue, orange and violet.

"SING, SINNER, SING!" (P.D.C.)

Cert. A. 6,000 ft. Reg. No. F.9033. Reviewed in *Kine*, August 3, 1933.

Stars.—Paul Lukas, Leila Hyams, Donald Dillaway.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Atmosphere.—American gangster drama in a background of a gambling ship and cabaret productions in which much music is featured.

Orchestra.—"Sing, Brothers, Sing!" Weston Lee and Tunbridge. (Chappell.) Synchronised with Jack Hylton's Orchestral record, Decca, F.3033 and played only as an introductory interlude.

Organ.—As orchestra, with adaptation from the professional song copy, and if synchronisation is required use George Buck's record with chorus, Decca 3046.

Non-Sync.—"Sing, Brothers, Sing!" Recorded on Decca F. 3033 by Jack Hylton and his dance orchestra and presented only as an introductory interlude.

Lighting Effects.—Blendings of bright colours in rapid sequence.

"EMERGENCY CALL" (Radio)

Cert. A. 5,294 ft. Reg. No. F.9005. Reviewed in *Kine*, July 27, 1933.

Publicity.—One 12-sheet, one 6-sheet.

Stars.—Bill Boyd, William Gargan, Wynne Gibson.

Atmosphere.—A drama of the American hospital and ambulance chaser racket, grim in theme but with light interludes.

Orchestra.—"Il Seraglio." Overture. Mozart. (Boosey-Hawkes.)

Organ.—As orchestra, with adaptation from any solo pianoforte edition for solo presentation, and the piano-conductor copy of the above orchestration for synchronisation with the record as detailed below for non-sync.

Non-Sync.—"Il Seraglio." Overture. Mozart. Recorded on Decca L.Y.6041 by the Berlin Symphony orchestra.

Lighting Effects.—Blending of deep amber and purple in fading sequences.

"EASY MILLIONS" (Pathé)

Cert. A. 5,145 ft. Reg. No. F.9224. Reviewed in *Kine*, September 21, 1933.

Publicity.—One 6-sheet.

Stars.—"Skeets" Gallagher, Dorothy Burgess, Noah Beery, Johnny Arthur.

Atmosphere.—Farcical comedy built on the theme of a "white lie" that an easy-going youth has inherited a fortune.

Orchestra.—"He Wanted Adventure." Selection. (Chappell.) Or a couple of modern dance numbers, "Everybody Loves My Marguerite" and "The Wedding of Mickey Mouse" (Keith Prowse).

Organ.—As orchestra, with adaptation from piano-solo copy for selection, either for solo or synchronised presentation, and using the professional song copies of the dance numbers for solo and the piano accompaniment orchestral copies for synchronisation.

Non-Sync.—"He Wanted Adventure." Selection. Recorded by the New Mayfair Orchestra on H.M.V.2553; or the dance numbers as detailed for orchestra, both recorded by Jackson's Dance Orchestra on H.M.V. B.6405.

Lighting Effects.—Blending of the brightest colours in rapid sequence.

"HIS GRACE GIVES NOTICE" (Radio)

Cert. A. 5,131 ft. Reg. No. Br.9002. Reviewed in *Kine*, July 27, 1933.

Publicity.—One 12-sheet, one 6-sheet.

Stars.—Arthur Margetson, Viola Keats.

Atmosphere.—Romantic comedy of a footman who inherits an earldom.

Orchestra.—"Noel Coward Melodies Selection" (arrd. by Hall). (Chappell.) Either Part 1 or Part 2.

Organ.—As orchestra, with adaptation from the piano-solo copy for either solo or synchronised presentation with record as detailed below for non-sync.

Non-Sync.—Any Musical Comedy Selection, such as "Words and Music," recorded by Noble's New Mayfair Orchestra on H.M.V. C.2463.

Lighting Effects.—Blending of bright varied and contrasting colours.

A glimpse of the Compton workshops at North Acton. In this section of the works, the contacts for electrical energy are made and tested

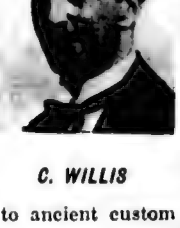
Solo Organ Interludes.—No. XXI.

ROSES ALL THE WAY

CHARLES WILLIS AT THE LEICESTER SQUARE

Organ: Two Manual, Ten-Rank Wurlitzer

IT does not seem very long since the Leicester Square Theatre was first opened as a kinema, and yet I have called there several times only to find a new organist in residence. First, we had Frank Newman, then Bruce Wendell and others, till Charles Willis was appointed in September as solo resident organist, under the Jack Buchanan directorship.



C. WILLIS

From this data, please do not infer that it has been the fault either of the proprietors or the organist, but merely a repetition of change of managership which involved a similar change in organists according, shall we say, to ancient custom for want of a better excuse.

However, Charles Willis says he sincerely hopes he is going to remain there a long time, as the theatre is now a "happy ship," and his interludes are well featured.

The organ which is a 10-rank Wurlitzer, has only two manuals, but it is a very effective instrument, and Charles Willis gets every ounce of tonal quality out of it, added to which his showmanship is effective. The interlude published was his current week effort, and put over without slides, or speech, except the bare announcement of the title and a very effective floodlight of roses on the console.

The interlude can be expanded or condensed at will to suit any exact time allowance without affecting the theme of the presentation, which is a great asset in these days of split-minute programmes. The interlude was well played, modulations, where necessary, were cleverly concealed, stop registration well thought out, with balanced tone colour, and the reception given by the audience thoroughly satisfactory to the performer, and merited.

Charles Willis came into the kinema solo organ world at Walsall where he was given the first Wurlitzer organ introduced into England to play. He has been solo organist of the New Gallery Kinema, Regent Street, W., Picture House, Glasgow, and West End Theatre, Birmingham. He is an enthusiastic member of the organists' section of the Incorporated Society of Musicians.

A. W. O.

INTERLUDE.

1.	Song.	"Rose of My Heart."...	Chappell & Co.
2.	Song.	"Last Rose of Summer."	Boosey, Hawkes & Co.
3.	Andantino.	"Moonlight and Roses." Lemaire....	Novello & Co.
4.	Song.	"Roses Round the Door." (Back Home in Tennessee.)	Feldman & Co.
5.	Song.	"Only a Rose." (Vagabond King.)	Feldman & Co.
6.	Song.	"Rose in the Bud."	Boosey, Hawkes & Co.
7.	Song.	"The Lovely Rose." (Ramsay.)	Chappell & Co.
8.	Song.	"No Rose in all the World." (Until.)	Chappell & Co.
9.	Song.	"Love's Garden of Roses." (Haydn Wood.)	Chappell & Co.
10.	Song.	"Mighty Like a Rose."	Boosey, Hawkes & Co.
11.	Song.	"Roses in Picardy."	Chappell & Co.

STILL INSTALLING

EIGHT MORE COMPTONS BEFORE CHRISTMAS

The Compton organ works at Chase Road, North Acton, are working at full pressure on installations to be completed before Christmas. All these models are fitted with the new Compton illuminated console, and are to be erected in the following eight theatres:—Astoria, Brighton; Regal, Great Yarmouth; Plaza, Worthing; Astoria, Boscombe, Bournemouth; Picture House, Dewsbury; the Ritz, the new A.B.C. house at Southgate, N.; Regal, Winchester; and the Princes Theatre, Shaftesbury Avenue, W.C., mentioned in last week's *Kine*.

The installation of an organ at the Princes is an event of considerable importance, in that this is the first time on record in which an instrument of this kind has been built in a legitimate theatre, thus opening up a wide new field for theatre-organ builders. The Princes was recently purchased by Lawrence Wright. It is one of the biggest theatres in London, and Mr. Wright, in making his plans for entertainments worthy of the building, at once instructed the Compton Organ Co. to get out designs and specifications for a super-Compton organ.

The installation will be ready by December 15, when the theatre opens with "On With the Show," and on various dates the show will include interludes by a number of famous organists, whose services have already been secured.

ARMISTICE ORGAN INTERLUDES

AUDIENCE JOIN IN CHORUSES

Paramount's "Farewell to Arms," an appropriate subject for Armistice Week, provided an angle, of which R. J. Brunt made excellent use, at the Commodore Theatre, Southsea. The organist, George W. Evans-Harris, played a number of choruses from tunes of the 1914-18 era, which were introduced to the screen by means of slides of that world-famed character, "Ole Bill." The audience heartily joined in the singing of these songs.

The interlude concluded with "Land of Hope and Glory," which was the signal for the illumination of a large Union Jack placed high at the side of the proscenium arch, which was set rippling in the breeze from an electric fan. On Armistice Day the flag was lowered to half-mast.

Manager Brunt received a number of letters of appreciation for this little effort.

"ORGANLOGUES"

For some time past Derek Ronald, the well-known organist of Bournemouth Electric Theatre, has been giving a series of "organlogues" dealing with topical subjects. The management have now conceived the happy idea of inviting patrons to contribute "organlogues," but without the music. Prizes of a very acceptable character are being awarded in connection with this feature.

ILLUMINATED CONSOLE
ORGAN·DANCE BAND·AND ORCHESTRA–ALL IN ONE
COMPTON ORGANS
THE JOHN COMPTON ORGAN COMPANY LIMITED
ROAD ACTON

On the Bookshelf

Two Books on Filmcraft

English and Russian Viewpoints

By PETER LE NEVE FOSTER

THERE have been plenty of books telling us all about the mere mechanical operation of our cameras, but very few telling us how to use them after we have learnt those elementary rules about correct exposure and focusing. One or two "arty" books like Hackett's "Cinematic Design" have appeared in America, but I think I am right in saying that Mr. Brunel's "Filmcraft"* is the first book, certainly the first in this country, dealing with amateur movie-making from the standpoint of the director and scenario writer rather than that of the cameraman.

On the whole, Mr. Brunel has done his job very well—after all, it is no easy matter to explain such an abstract concept as "continuity" to people who are assumed to have no knowledge of films other than that of a fairly intelligent film fan. The author, however, manages to explain the whole of film production by including in his book parts of the scenarios for various films.

My only real quarrel with this book is that the author assumes a degree of enthusiasm and intelligence which would hardly ever be found amongst amateur movie clubs. Or if it were, it would not last out the production of more than one short picture. But perhaps ten years of amateur movie making have made me as cynical about amateurs as it appears to have made Angus MacPhail about professionals.

Angus MacPhail's appendix on "Film Writing" is a brilliant and amusing piece of prose, but I am afraid that it tells the reader just nothing at all about film writing, which one presumes it is supposed to be about.

The same remarks apply in a lesser degree to the other appendices, all of which are written by people who know their jobs but do not appear to be able to explain them in a manner which will be helpful to the amateur film maker. The one exception is Frank Weil's article on "Art Direction," which contains a lot of common sense advice which I beg all amateur directors and studio staffs to take to heart. It is a pity that Mr. Brunel did not write the other appendices himself and so keep up his own way of putting things, which is so very intelligible to ordinary readers.

It is good to see that Pudovkin's† book has come out in a new and cheap edition, even if it has had a good deal of matter added. There is really nothing one can say in a review besides remarking that, boiled down, all this book does is to tell you that the only way to make good films is to put some real hard, steady original thinking into them before the cameras turn, while they are turning, and after they have finished turning.

Like most geniuses, Pudovkin has carried his hard thinking a few steps beyond most people, and his book is an attempt, and to my mind a successful attempt, to explain to you how he thinks so that you, too, can think ahead of other people and so make better pictures if your backers give you enough time.

The added matter regarding sound films seems to me to be largely redundant, as it is merely the natural extension of his lines of thought to the sound film.

*"*Filmcraft,*" *by Adrian Brunel.* 238 *pp.* *Newnes,* 3*s.* 6*d. net.*

†"*Film Technique,*" *by V. I. Pudovkin, translated by Ivor Montague.* 204 *pp.* *Newnes,* 3*s.* 6*d. net.*

◆

MAJESTIC, BLACKBURN

STRIKING NIGHT DISPLAY

Easily the most striking night display in Blackburn is the neon lighting of the Majestic.

Its red and blue lights send out a glow of delicate colour. The octagonal tower is lined with lights below which is picked out the battlemented roof, while beneath, the Gothic windows are also framed in coloured illumination.

An elegant crown puts a fine finishing touch to the tower.

H. A. Steven, the manager, is justly proud of the scheme, upon which he is frequently complimented. It acts as a contribution to a "Brighter Blackburn."

◆

OXIDE-KATHODE RECTIFIERS

WALTURDAW INSTALLATION

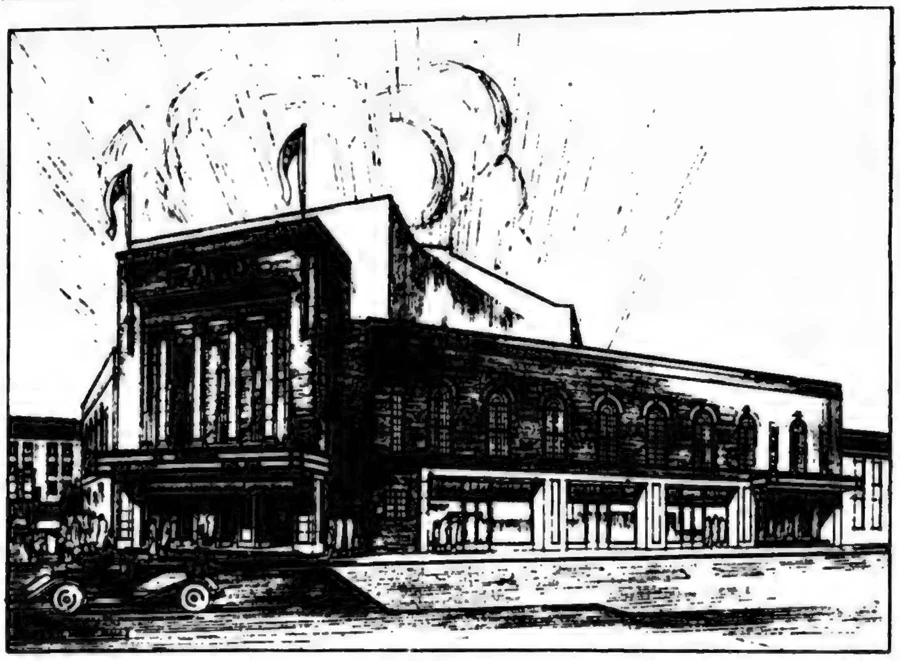
An interesting installation of oxide-kathode rectifiers is shortly being made by the Walturdaw Company. There will be a twin 75 amp. set to run the two projectors of a kinema, and a change-over switch will enable a spotlight in the projection room to be fed in place of either projection arc. There will also be another similar installation supplying the spotting-room above.

The transformers in both sets are rated to carry the full twin load for two hours without overheating.

KALEES FOR ODEON HOUSES

Langrish and Co., Ltd., has secured contracts for the supply of Kalee Eleven machines and H.M.V. arc lamps to Odeon theatres at Tolworth, Lancing and Worcester Park.

Walturdaws will supply screen curtains and draperies for the New Regal at Coalville.



The above picture is a reproduction of a revised architect's sketch showing the Granada, Maidstone's luxury theatre, now under construction in Lower Stone Street, as it will appear when opened in January.

The Granada, which is being built by Bernstein Theatres, Ltd., promises to rank among the finest theatres in the South of England.

It will have accommodation for nearly 2,000 people in its stalls and balcony; in addition, there will be tea rooms, waiting rooms, foyers, and refreshment bars.

The architect, Cecil Masey, F.R.I.B.A., is employing a modern adaptation of Italian Renaissance architecture for the exterior of the theatre; the interior decorations, designed by Theodore Komisarjevsky, the distinguished artist and theatrical producer, are to be pure Italian Renaissance, rich in colour and intricate in ornamentation.

This sketch shows the new street lined with modern shops which will come into being with the development of the Granada Theatre building scheme.

ECONOMY IN PRODUCING ELECTRICAL ENERGY

The Engine at the Palace, Hanley

THE Palace, Hanley, converted from a skating rink to a 3,000-seat kinema early in the year, employs an M.V. three-cylinder engine supplied by the National Gas and Oil Engine Co., Ltd., driving 110-volt and 240-volt Crompton-Parkinson D.C. generators in tandem.

The Source of Power

Some idea regarding the work this engine and generators perform can be gathered from the following particulars:—

The engine is of standard design, developing 60 max. b.h.p. at 800 r.p.m. Starting is by means of auxiliary engine, belt and "Bendix" drive.

The 110-volts supply of 20 kw. is used for the Kalee high-intensity lamps and the 240-volts 10 kw. for the general lighting, which comprises about one hundred lamps of varying sizes.

A particular feature in the projection at this theatre is the exceptionally long throw of 178 ft., which is one of the longest in Great Britain.

B.T.P. sound equipment is installed, and is giving excellent results.

Emergency Loads

The Palace offers a daily continuous performance of nine hours, and during this period, in addition to the lighting load, about 16 b.h.p. is required for the supply to one projector. Every 18 minutes, however, two projectors are running together for about three minutes, which means that the plant has this additional load of 16 b.h.p. thrown on and off frequently throughout the day.

An outstanding point is that no voltage drop is evident due to this fluctuating load, in fact, owing to the over-compounded generator, there is a slight rise of three volts. This even supply of electricity is a great feature in assisting the operators to obtain perfect projection.

A Gigantic Save

Prior to installing the National heavy oil engine, current was obtained from local supply at 3d. per unit, the cost per annum averaging £1,000. The National engine is costing less than £150 for fuel and lubricating oil for the same period. After making every allowance for interest on capital outlay, maintenance and depreciation, it may be said that the yearly saving is £750.

Staff Attention

We are informed that the plant has not called for any additional staff, and the work is carried out by the chief projectionist. Skilled attention is not required, and after the engine is started up at 1.30 p.m. it may be left until closing down time at 10.30 p.m., with only an occasional visit to examine the fuel tank and lubricating oil pressure. Valves from one of the three cylinders are taken out each week-end, *i.e.*, each valve is cleaned once in three weeks.

Clean Running

The engine house is a separate concrete structure adjoining the main building. The door is practically always left open, and the plant is much admired by passers-by on account of its clean design and sweet running. The engine house is right in the centre of the city, and only 30 yds. from the Town Hall, so that it will be realised it is absolutely essential that the engine is definitely silent and free from smoke or smell.

T. M. Birkett and Son, Ltd., engineers, Hanley, were the main contractors for this lighting equipment, and the engine was supplied through them.

FOR ELECTRICAL WORK OF ALL KINDS

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STRAND ELECTRIC

19-24 & 28, FLORAL ST., LONDON, W.C.2
Grams: "Spotlite, Rand, London."

Kinemas Planned

Majestic for Essex Town

Theatre of 2,000 Capacity Schemed

WORK ON SOUTHAMPTON SUPER

A SITE adjoining the George Hotel in the main High Road at South Woodford, Essex, has been acquired by the Majestic Theatre Corp., Ltd., of 6, Denman Street, W.1, for the erection of another new kinema.

W. E. Greenwood, chairman of the company, which recently opened the Majestic, Mitcham, states that it is intended to proceed with the scheme as early as possible, and it is provisionally proposed to invite tenders and commence building operations early in February.

The scheme includes a kinema with seating capacity of 2,200, a large café, and a car park.

Work Starts on L. Morris's Sutton Super

Building operations have commenced on L. Morris's new kinema at Sutton.

The main contract is being executed by W. F. Blay, Ltd., of Dowgate Hill, E.C.4, to the plans of Robert Cromie, F.R.I.B.A., of 35, Baker Street, W.1.

Henley Plans Passed

The plans submitted by J. Frank Verity, F.R.I.B.A., on behalf of Regal (Henley), Ltd., for a new kinema to be erected at Henley have been passed by the local Council.

It is expected that work will commence on the new building in about a month's time.

Odeon for Portslade

Another addition to the Odeon Circuit is proposed by Cinema Services, Ltd., of Cornhill House, Bemiatts Hill, Birmingham, of which Oscar Deutsch is managing director, on a site at Portslade, Sussex.

Developments are taking place, and arrangements are expected to materialise in about a fortnight's time.

Demolition Started for Southampton Super

Demolition work has now started on the site of the new Regal, which County Cinemas, Ltd., are erecting in Above Bar, Southampton.

Seating accommodation for 2,000 persons is included in the plans by Verity and Beverley, F/F.R.I.B.A., of 7, Sackville Street, W.1, and it is proposed to include an underground café in the scheme.

The consulting engineers are Messrs. S. W. Budd, chartered civil engineers, and the building contract is in the hands of E. D. Winn and Co., Ltd., of 34, Wilton Place, S.W.1.

Bernstein's Shrewsbury Kinema

Estimates are to be invited shortly for the new kinema which is to be built on the site of the old Station Hotel at Shrewsbury, Shropshire, for Bernstein Theatres, Ltd., of 197, Wardour Street, W.1.

Plans have been prepared by Cecil Masey, F.R.I.B.A., with the local co-operation of A. E. Williams, of Kenneth House, Dogpole, Shrewsbury.

New Plans for Bedminster

New plans are being prepared for the new kinema on a site just off West Street, Bedminster, Bristol. Plans were prepared and notice given of an application for a licence for a house on this site some months ago, but the application was withdrawn before it was due to come before the licensing magistrates. The original idea was for a house of about 1,700 capacity, but the present plans are being prepared for a house of a smaller capacity.

Caernarvon Contract Placed

A contract has been placed with W. and H. Jones, of Bodelen Llanbedrog, near Pwllheli, for the erection of the new kinema in Bangor Street, Caernarvon, of which Capt. W. E. Pritchard, of the Plaza, Penygroes, is the sponsor.

Plans have been prepared by C. Robert Morris and Sons, and seating accommodation will provide for 1,400 persons.

Newcastle Plans

Plans for a new super kinema to seat 1[illegible] persons, to be known as the Lyric Super Suburban Cinema, have been deposited with the Town Improvement Committee of Newcastle Corporation by Marshall and Tweedy, architects, Newcastle. The project is said to have substantial financial backing. The kinema is to be erected on a prominent site at the end of Armstrong Bridge, Jesmond, Newcastle, on the St. Gabriel's Estate, a new housing estate.

Cromer Conversion

The Olympia Gardens, Cromer, has been acquired by V. E. Harrison, of V. E. H. Cinemas, Ltd., Burlington Buildings, Orford Place, Norwich. Mr. Harrison is immediately converting the acquisition into an up-to-date kinema to contain 700. It will then be known as the Olympia Kinema, Cromer.

Walton Carlton Building Begun

A new kinema at Walton-on-the-Naze, which will be known as the Carlton, has commenced building. It is hoped to open it on Easter Monday. V. E. Harrison, of Norwich, is the proprietor.

◆

LOCKWOOD FURNISHINGS

COMPLETE SKEGNESS CONTRACT

L. B. Lockwood and Co., theatre furnishers, of Bradford, have secured the contract, in face of very keen competition, for the complete furnishings at the Parade Kinema, Skegness, including the entire seating, carpets, proscenium, curtains, screen, curtains, etc., etc.

The following contracts have also been secured:—Victoria Hall, Blackburn, new circle seating; Celandine Nook, Huddersfield, entire furnishings including chairs, carpets, stage drapings, etc.; Babington Lane, Derby, new tip-up chairs; Tatler, Bradford, new chairs; Oriental, Bradford, new tip-up chairs; Elysian, Lidget Green, chairs, carpets, drapings, etc.

L. B. Lockwood and Co. supply everything for the complete furnishing and equipment of a theatre, picture house, concert hall, etc., and such is the standard laid down by them in the matter of quality of material and skilled workmanship that they are enabled to sell their equipment under a five years' guarantee.

◆

TROUGHTON AND YOUNG

THEATRES RECENTLY EQUIPPED

Troughton and Young have made installations recently in a large number of kinemas and theatres: Alhambra, Paris; Empire, Croydon; Gaumont Palace, Hammersmith; Gaumont Palace, Lewisham; Gaumont Palace, Barnstaple; Savoy, Acton; Regal, Farnham; Regal, Camberley; Regal, Canterbury; Friars, Canterbury; Palladium, Paignton; Granada, Hove; Plaza, West Wickham; Majestic, Mitcham. West End theatres which have been newly wired and equipped are the Shaftesbury, Lyric, Apollo, Adelphi, and Leicester Square theatres.

WHERE PROJECTIONISTS FOREGATHER

A Description of the Forum, Villiers Street, W.C.

To projectionists there is probably no better known kinema in London than the Forum, Villiers Street, which, by the generosity of C. Wakeling, is the headquarters and meeting place of the Projectionists' Guild, and there is to be found one of the Guild's hardest workers, F. H. Woods, its secretary.

But it is probable that few of the projectionists who sit in Mr. Wakeling's comfortable tip-ups on Guild Sundays realise just how exceptional this little show is.

It is, of course, built underneath the arches of Charing Cross station, and thus has Southern Railway trains running above it, and District trains below it. It has, of course, rear projection, and, I suggest, is the finest recommendation for transparent screens, for the picture shows little evidence of the far from ideal conditions behind the screen.

How the Picture is Projected

The screen is 16 ft. in width, and the throw is only 24 ft. The lenses are of 1¾-in. focus, specially made by Taylor, Taylor and Hobson, the projector gates being fitted with supplementary condensers, also specially made by the same firm. The screen is a Turner, and at the low current of 25 to 30 amps., projection is really excellent; even at the extreme sides of the hall there is but little evidence of flare.

The arcs are Kalees, with 7-in. mirrors, running Siemens mirror carbons, while the Kalee 8 projectors have not, I am assured, been off the stands for four years—a remarkable record of service.

The sound equipment is by Scientific Sound Systems. The sound-head is of the pull-through type, but fitted with a heavy film-driven flywheel, which entirely obviates flutter.

A Unique Amplifier

One amplifier is of a more or less conventional type, with push-pull circuit; but the other is, as far as I am aware, unique among kinema amplifiers in embodying direct coupling between valves. Mr. Woods' experience sheds valuable light on the practical side of this theoretically ideal circuit—a type of circuit which we shall no doubt all be working on when television arrives.

It has, of course, practically an unlimited frequency range, from zero periodicity, or D.C., to very high frequencies. This is all to the good on a perfectly recorded film, but on a poor recording it is apt to show up its faults. To avoid this, a tone control is fitted, but it appears that this should be of a slightly improved type, specially designed for the circuit.

Voigt Speakers

Two Voigt cone speakers are used, placed at the top sides of the screen; notwithstanding the distance from the centre of the screen, the illusion is quite well maintained, and reproduction is of very good quality anywhere in the auditorium, although, again, one would not think the long, narrow hall ideal for sound.

Down Below

All current for the theatre is generated in a veritable ship's engine room, down below the stage and projection room. Two Campbell single-cylinder four-stroke horizontal cold-starting engines, running on crude oil, are direct coupled to Crompton-Parkinson compounded generators, one engine being of 40 h.p., driving a 20-kw. generator at 240 r.p.m., while the other, used chiefly for stand-by, is of 18 h.p., driving a 9-kw. generator. The generators are, of course, of large size, owing to their low speeds.

Specially heavy flywheels are fitted, thanks to which the voltage does not vary more than 1 per cent. either way. Starting is by compressed air, two bottles being so connected that they can be filled from either engine and can start either engine.

The reason for the rather wide margin of power between engine and generator is to be found in the very long exhaust pipes necessary, roughly 150 ft. in length, with five elbows. Owing to a block in this piping, it was once necessary to series up the whole equipment of the kinema in order to run on the 220-v. mains! Since then Mr. Woods has had fitted a sort of safety valve, which enables the engine to run and to signal any blockage in the flue.

Generating Current

This generating equipment runs the whole of the plant, lighting, and air-conditioning installation, but not the safety lighting, which comes off the D.C. mains. The sound equipment also is run off the mains through a 3-k.v.a. D.C.-A.C. rotary converter. Change-over switches are fitted, enabling either engine to run the whole of the installation, or each engine to carry part of the load, as required.

A show of this type would not be the choice of every projectionist; but, then, Guildsmen who know the hard-working abilities of their secretary can imagine that he would be quite happy at the Forum.

When Supply Changes Over

(Continued from page 51)

replacing all the valves by indirectly heated valves, and taking the supply from a mains transformer. The circuit should preferably provide for automatic bias, as explained some months ago in the *Ideal Kinema and Studio.*

An exception should be made in the case of the first-stage amplifier. In equipment of the type in question, this will almost certainly be run from batteries, and it will be wiser to retain these, providing simply fresh charging means, such as a small rectifier. It is by no means easy to build an all-mains first-stage amplifier and to eliminate mains hum, owing to the high magnification of the subsequent stages.

For Exciting Lamps

If, however, the exciting lamp supply is taken from batteries, this may well be altered to come off the mains. All that will be necessary will be to replace the exciting lamps by lamps of a more suitable type—such as the 10-volt, 7.5 a., or 10-volt 5 a. types—which can be fed on raw A.C. from a suitable transformer, or from a winding on the amplifier transformer. Since such lamps will probably be considerably more powerful than the existing lamps, it will no doubt be necessary to cut down the output, either by reducing the polarising voltage on the photo-cells, or by reducing the gain in the amplifier, or both.

Various Equipment

Apart from the projection-room equipment, there will probably be a number of motors running on D.C.—fans, stage tabs, organ blower, and others. Rather than change these for A.C. machines, it will be wiser to instal a rectifier, since A.C. motors are invariably noisier than D.C. These motor circuits will probably be controlled from separate switches in the intake-room, and if the rectifier can be installed near this point, the minimum of wiring will be needed.

As regards Neon signs, if the installation has been made with proper foresight, it will probably be found that it is only necessary to scrap the convertor, and to connect the various transformers direct to the mains. Modifications may be required in the earthing connections, but there should be little, if any, expense involved.

It is most important that all the work in connection with the change-over should be carefully planned, and arrangements made whereby it may be carried out without closing the show. To facilitate matters, the supply company may be prepared to instal plant on loan for a short time, while the existing equipment is being changed.

The Supply Company

An important consideration from the exhibitor's point of view is the cost to him of such a conversion. The position as regards the supply company is that they can be looked to to reimburse the exhibitor for any out-of-pocket expenses incurred necessarily and directly as the result of the change-over.

Thus, they will probably meet the exhibitor on the cost of a rectifier to feed existing D.C. motors, since otherwise they can be asked to replace the motors. It is improbable that they will bear the whole cost of a rectifier for the arc supply, since they can only be asked to pay for a new A.C. motor for the motor-generator. While the company might meet the cost of changing the amplifier convertor to A.C., they cannot be expected to pay for the conversion of the amplifier itself.

Before deciding upon any alterations, the exhibitor will be wise to discuss the matter fully with the company's engineers, and to discover just what proportion of the cost of conversion the company is prepared to meet. One must not overlook the fact that, while the change-over may entail a certain expense, it will be to one's ultimate benefit, since it will be possible to make use of apparatus which is quickly becoming standardised in type, and is frequently lower in price and more efficient than D.C. equipment. In many areas also, the present high charges for current will undoubtedly be materially reduced, thanks to the change-over.

Charlotte Henry, the star in ALICE IN WONDERLAND (Paramount), tries to see "Alice through the Looking Glass" of one of Paramount's studio cameras

2,000 Frames a Second

W.E's NEW HIGH-SPEED CAMERA REVEALS INDUSTRIAL SECRETS

A MOTION picture camera capable of shooting 2,000 frames per second, 7,200,000 per hour, and recording the time as well, is the latest development of the Bell Telephone Laboratories, states Mr. S. S. A. Watkins, Western Electric's technical director. With the introduction of this new high speed 16 mm. timing camera, it is now possible to record both action in from 30 to 2,000 frames a second and a time record in fractions of 1-1,000th of a second.

At laboratory experiments, pieces of cracked glass from a shattered electric light bulb resembled a slowly drifting snow flake under the photography of this high speed camera. A flashlight's instantaneous flare produced the effect of slowly lighting a stage. In the darkened chambers of a small testing booth it revealed that the wink of an eye seemed to take minutes. Contact between a driver and a golf ball appeared to deflate the ball to two-thirds of its original state.

The neat microphone and stand with switch which is part of W.E.'s manager's address installation

Where the Naked Eye Fails

This camera was able to reveal the reason for imperfect timing in one of the largest motion picture printing and developing laboratories in its mechanical processing. With the use of this camera the problem was solved within a few minutes. It also revealed to a leading motor manufacturer a defect which had jeopardised one of the most important parts of the mechanism—a defect which months of research had failed to unearth to the naked eye.

The service of this new branch of motion picture photography to industry and science is plainly indicated. As a means of measuring deflection and displacement, of catching the hitherto elusive flash movement of the ejection of a shell, the whirl of the 80-h.p. motor and the explosive action of gases in a combustion chamber, are but a few of the known possibilities cited.

Ease of Operation

The complete unit weighs only 28 lb., and can be easily moved by one man; it can be mounted on a tripod and tilted in any desired position or angle whilst in operation.

The time is recorded by a precision electric clock driven by a current generator, which consists of an electrically actuated tuning fork. The clock indicates the time on three concentric revolving discs, giving the time in minutes, seconds, and hundredths of seconds. The image of these discs, as well as the moving object, is photographed by the camera, so that a permanent record of both timing and action is recorded simultaneously on the film. The clock picture occupies one-eighth of the width of the film.

With this camera it is now possible to make an indelible record of such happenings that appear to be slow in motion, permitting permanent study on a basis of detailed movement.

W.E.'s WIDE RANGE

TWENTY-THREE CONTRACTS SIGNED

Since Western Electric had their first public demonstration of Wide Range, about a month ago, great interest has been evidenced by exhibitors all over the country.

Demonstrations have taken place three times a week in W.E.'s private theatre, so that exhibitors might formulate their own opinions concerning the great advantages to be gained by installing Wide Range. That these exhibitors have been greatly impressed is proved by the fact that already in such a short space of time twenty-three contracts have been signed.

◆

GUILD COURT FOR THE POTTERIES

NEXT SUNDAY'S RALLY

On Sunday next, November 26, there is to be a Guild rally in the Hippodrome, Stoke-on-Trent, to which all projection staffs in the Potteries and district are very cordially invited.

This rally has been arranged by the Manchester Court in the hope of sponsoring another Court of Guild. Denis D. Browne, chairman of the Manchester Court, will preside and will introduce C. W. Perry, A. A. Richardson, Robert Thompson (treasurer of the Manchester Court), Eric R. Bolton, and Vic Milgate.

The chairman of the Manchester Court asks the co-operation of managers of theatres in the district in informing their staffs of the rally, and asks acceptance of the thanks of the Manchester Court for their help.

The meeting commences at 7 p.m. prompt.

The Worthing Corporation Electricity Committee has agreed to offer the following terms for supply to the Odeon, Plaza and Royalty kinemas: annual charge per kw. of maximum demand, £4 10s.; plus 5-8d. per unit consumed.

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Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in form D.

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
			LONDON				
Wed.,	Nov.	22	Jury of the Jungle	Donald Cook	Columbia	Phoenix	3
,,	,,	22	Curio Shop; Hot Daze	——	Columbia	Phoenix	3
,,	,,	22	Two in a Million	Dorothy Tree	Columbia	Phoenix	8.45
,,	,,	22	Auto Show; Mickey's Tent Show	——	Columbia	Phoenix	8.45
Thur.,	,,	23	A Man of Sentiment	——	P.D.C.	Phoenix	3
,,	,,	23	Whitehall	——	P.D.C.	Phoenix	3
Fri.,	,,	24	Mrs. Dane's Defence	Joan Barry	Paramount	Carlton	10.30
,,	,,	24	Dance, Girl, Dance	Evalyn Knapp	P.D.C.	Hippodrome	3
,,	,,	24	City of London	——	P.D.C.	Hippodrome	3
Tues.,	,,	28	Cap'n Jericho	Richard Arlen	Paramount	Carlton	10.30
,,	,,	28	Down by the Old Mill Stream	——	Paramount	Carlton	10.30
,,	,,	28	The Prize Fighter and the Lady	Max Baer	M.-G.-M.	Phoenix	—
,,	,,	28	King for a Night	——	Universal	Phoenix	3
,,	,,	28	Strange as it Seems, No. 34; Open Sesame; The Zoo.	——	Universal	Phoenix	3
Wed.,	,,	29	Son of a Sailor	——	First National	Phoenix	8.45
,,	,,	29	Broadway Through a Keyhole	——	First National	Phoenix	3
,,	,,	29	Old King Cole	——	First National	Phoenix	3
Thur.,	,,	30	House of Trent	Anne Grey	Butcher	Palace	3
			BIRMINGHAM				
Fri.,	Nov.	24	Marooned	Edmund Gwenn	Fox	Forum	10.45
,,	,,	24	The Wandering Jew	Conrad Veidt	G. B. Dis	West End	10.30
,,	,,	24	The Way to Love	Maurice Chevalier	Paramount	Futurist	10.30
Sun.,	,,	26	I'm No Angel	Mae West	Paramount	Futurist	3
Tues.,	,,	28	Chelsea Life	Louis Hayward	Paramount	Futurist	10.30
,,	,,	28	By Appointment Only	Lew Cody	P.D.C.	Forum	10.45
Wed.,	,,	29	Trouble	Sydney Howard	United Artists	Futurist	10.30
,,	,,	29	One Year Later	Mary Brian	P.D.C.	West End	10.45
,,	,,	29	Tarzan the Fearless	Buster Crabbe	Wardour	Forum	10.30
Thur.,	,,	30	Sorrell and Son	H. B. Warner	United Artists	Futurist	10.30
,,	,,	30	Riot Squad...	Madge Bellamy	P.D.C.	Forum	10.45
,,	,,	30	The House of Trent	Anne Grey	Butcher	Scala	10.30
			CARDIFF				
Fri.,	Nov.	24	The Worst Woman in Paris	Benita Hume	Fox	Park Hall	11
,,	,,	24	Brief Moment	Carole Lombard	Columbia	Empire	10.30
,,	,,	24	Chelsea Life	Louis Hayward	Paramount	Capitol	11
Tues.,	,,	28	Victims of the Beyond	Mischa Auer	B. and N.	Park Hall	11
,,	,,	28	Tillie and Gus	W. C. Fields	Paramount	Capitol	11
,,	,,	28	The Bowery	Wallace Beery	United Artists	Empire	11
Wed.,	,,	29	Marooned	Edmund Gwenn	Fox	Park Hall	11
,,	,,	29	Neighbours' Wives	Dorothy Mackaill	B. and N.	New Imperial	11
,,	,,	29	Sorrell and Son	H. B. Warner	United Artists	Capitol	11
Thur.,	,,	30	Broadway Through a Keyhole	——	United Artists	Empire	11
			EXETER				
Sun.,	Nov.	26	Mayor of Hell; Mary Stevens, M.D.	——	Warner	Plaza	2.30
			GLASGOW				
Fri.,	Nov.	24	Notorious but Nice	Marian Marsh	P.D.C.	La Scala	10.45
,,	,,	24	The Bowery	Wallace Beery	United Artists	Picture House	10.30
,,	,,	24	Shorts	——	Paramount	Playhouse	11
Mon.,	,,	27	Back Page	——	P.D.C.	La Scala	10.45
,,	,,	27	Football Coach	Dick Powell	First National	Green's Playhouse	11
Tues.,	,,	28	Sorrell and Son	H. B. Warner	United Artists	La Scala	10.45
,,	,,	28	The Man of Sentiment	Marian Marsh	P.D.C.	Picture House	10.45
,,	,,	28	Besmondsey Kid	Esmond Knight	First National	Green's Playhouse	11
Wed.,	,,	29	The Wandering Jew	Conrad Veidt	G. B. Dis	Picture House	11
,,	,,	29	The Way to Love	Maurice Chevalier	Paramount	Playhouse	11
,,	,,	29	Dance, Girl, Dance	Evalyn Knapp	P.D.C.	Regal	10.45
Thur.,	,,	30	Trouble	Sydney Howard	United Artists	La Scala	10.45
,,	,,	30	Big Executive	Ricardo Cortez	Paramount	Playhouse	11
,,	,,	30	The House of Trent	Anne Grey	Butcher	Picture House	11
			LEEDS				
Fri.,	Nov.	24	The Worst Woman in Paris	Benita Hume	Fox	Majestic	11
,,	,,	24	Riot Squad...	Madge Bellamy	P.D.C.	Scala	10.45
,,	,,	24	Footlight Parade	James Cagney	Warner	Rialto	11
,,	,,	24	Tillie and Gus	W. C. Fields	Paramount	Paramount	10.45
Mon.,	,,	27	Her Forgotten Past	Monte Blue	P.D.C.	Scala	10.45
Tues.,	,,	28	Mrs. Dane's Defence	Joan Barry	Paramount	Paramount	10.45
,,	,,	28	Winged Devils	Robert Armstrong	Columbia	Tower	11
,,	,,	28	Notorious but Nice	Marian Marsh	P.D.C.	Scala	10.45
,,	,,	28	Tarzan the Fearless	Buster Crabbe	Wardour	Rialto	11
Wed.,	,,	29	Back Page	Peggy Shannon	P.D.C.	Majestic	10.45
,,	,,	29	The Wandering Jew	Conrad Veidt	G. B. Dis	Scala	11
,,	,,	29	Trouble	Sydney Howard	United Artists	Rialto	10.45
Thur.,	,,	30	Sorrell and Son	H. B. Warner	United Artists	Rialto	10.45
,,	,,	30	The Man of Sentiment	Marian Marsh	P.D.C.	Scala	10.45
,,	,,	30	Two in a Million	Dorothy Tree	Columbia	Tower	11
			LIVERPOOL				
Fri.,	Nov.	24	The Flaming Signal	Noah Beery	Ben C. Gibbs	Palais de Luxe	11
,,	,,	24	Winged Devils	Robert Armstrong	Columbia	Scala	11
,,	,,	24	By Appointment Only	Lew Cody	P.D.C.	Trocadero	10.45
,,	,,	24	The Way to Love	Maurice Chevalier	Paramount	Futurist	10.45
Mon.,	,,	27	One Year Later	Mary Brian	P.D.C.	Forum	10.45
Tues.,	,,	28	Marooned	Edmund Gwenn	Fox	Trocadero	11
,,	,,	28	Sorrell and Son	H. B. Warner	United Artists	Futurist	10.45
,,	,,	28	Chelsea Life	Louis Hayward	Paramount	Scala	10.45
,,	,,	28	Two in a Million	Dorothy Tree	Columbia	Palais de Luxe	11
,,	,,	28	Riot Squad...	Madge Bellamy	P.D.C.	Forum	10.45
Wed.,	,,	29	Her Forgotten Past	Monte Blue	P.D.C.	Trocadero	10.45
,,	,,	29	The Three Musketeers	——	Wardour	Forum	11
,,	,,	29	Jury of the Jungle	Donald Cook	Columbia	Palais de Luxe	11
Thur.,	,,	30	The Wandering Jew	Conrad Veidt	G. B. Dis	Trocadero	11
,,	,,	30	Trouble	Sydney Howard	United Artists	Futurist	10.45
,,	,,	30	Notorious but Nice	Marian Marsh	P.D.C.	Forum	10.45
,,	,,	30	The House of Trent	Anne Grey	Butcher	Futurist	11
			MANCHESTER				
Fri.,	Nov.	24	Two in a Million	Dorothy Tree	Columbia	Market Street	11
,,	,,	24	One Year Later	Mary Brian	P.D.C.	Piccadilly	10.45
,,	,,	24	Havana Widows	Joan Blondell	First National	Deansgate P.H.	10.45
,,	,,	24	Tillie and Gus	W. C. Fields	Paramount	Paramount	10.45
Mon.,	,,	27	Riot Squad...	Madge Bellamy	P.D.C.	Deansgate P.H.	10.45
Tues.,	,,	28	Mrs. Dane's Defence	Joan Barry	Paramount	Paramount	10.45
,,	,,	28	Her Forgotten Past	Monte Blue	P.D.C.	Deansgate P.H.	10.45
,,	,,	28	The Three Musketeers	——	Wardour	Theatre Royal	10.45
,,	,,	28	Jury of the Jungle	Donald Cook	Columbia	Market Street	11
Wed.,	,,	29	The Worst Woman in Paris	Benita Hume	Fox	Piccadilly	11
,,	,,	29	Notorious but Nice	Marian Marsh	P.D.C.	Deansgate P.H.	10.45
Thur.,	,,	30	Back Page	Peggy Shannon	P.D.C.	Deansgate P.H.	10.45
,,	,,	30	The House of Trent	Anne Grey	Butcher	Piccadilly	11
			NEWCASTLE				
Fri.,	Nov.	24	Football Coach	Dick Powell	First National	Stoll P.H.	10.30
,,	,,	24	I'm No Angel	Mae West	Paramount	Paramount	10.30
Mon.,	,,	27	Notorious but Nice	Marian Marsh	P.D.C.	Queen's	10.45
Tues.,	,,	28	Back Page	Peggy Shannon	P.D.C.	Westgate P.H.	10.45
,,	,,	28	Tillie and Gus	W. C. Fields	Paramount	Paramount	10.30
,,	,,	28	Bermondsey Kid	Esmond Knight	First National	Stoll P.H.	10.45
,,	,,	28	The Bowery	Wallace Beery	United Artists	Queen's	10.30
Wed.,	,,	29	The Man of Sentiment	Marian Marsh	P.D.C.	Stoll P.H.	10.45
,,	,,	29	Winged Devils	Robert Armstrong	Columbia	Westgate P.H.	10.30
,,	,,	29	Dick Turpin	Victor McLaglen	G. B. Dis	Queen's Hall	10.45
Thur.,	,,	30	Sorrell and Son	H. B. Warner	United Artists	Stoll P.H.	10.30
,,	,,	30	Dance, Girl, Dance	Evalyn Knapp	P.D.C.	Westgate P.H.	10.45
,,	,,	30	Friday the Thirteenth	Jessie Matthews	G. B. Dis	Queen's Hall	10.45
			NOTTINGHAM				
Fri.,	Nov.	24	Police Car 17; The Thrill Hunter	——	Columbia	Goldsmith P.H.	10.45
,,	,,	24	Big Executive	Ricardo Cortez	Paramount	Elite	10.45
Tues.,	,,	28	The Way to Love	Maurice Chevalier	Paramount	Elite	10.45
Wed.,	,,	29	By Appointment Only	Lew Cody	P.D.C.	Elite	10.45
Thur.,	,,	30	One Year Later	Mary Brian	P.D.C.	Elite	10.45
			SHEFFIELD				
Fri.,	Nov.	24	Neighbours' Wives	Dorothy Mackaill	B. and N.	Picture Palace	11
,,	,,	24	Tarzan the Fearless	Buster Crabbe	Wardour	Hippodrome	10.45
,,	,,	24	Golden Harvest	Richard Arlen	Paramount	Central P.H.	10.45
Mon.,	,,	27	By Appointment Only	Lew Cody	P.D.C.	Regent	10.45
Tues.,	,,	28	The Way to Love	Maurice Chevalier	Paramount	Cinema House	10.45
,,	,,	28	The Worst Woman in Paris	Benita Hume	Fox	Union Street P.H.	11
,,	,,	28	One Year Later	Mary Brian	P.D.C.	Regent	10.45
Wed.,	,,	29	Victims of the Beyond	Mischa Auer	B. and N.	Picture Palace	11
,,	,,	29	Riot Squad...	Madge Bellamy	P.D.C.	Regent	10.45
,,	,,	29	Ever in My Heart	Barbara Stanwyck	Warner	Electra Palace	11
Thur.,	,,	30	Her Forgotten Past	Monte Blue	P.D.C.	Regent	10.45
,,	,,	30	The House of Trent	Anne Grey	Butcher	Central P.H.	11

[redacted]

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26 " " " 20
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Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

SITUATIONS VACANT

REQUIRED, a Young Energetic Manager for up-to-date suburban kinema; must have first-class references and experience.—Apply, N., Box 512, Kinematograph Weekly, stating full particulars and salary.

WANTED immediately, capable Manager, age between 30-40, provincial kinema (near London); good knowledge all branches essential; wages £4 weekly (plus commission); only steady, reliable, hard-working, good business men need apply; references.—K., Box 509, Kinematograph Weekly.

WANTED, Chief Operator; must be good projectionist, used to Petter oil engines, able to control operating-box.—Manager, Commodore, Orpington.

WANTED immediately, Chief Operator-Electrician (Western Electric) for kinema, S. London; smart appearance; capable of acting as Relief Manager. Write, giving full details, experience, age, etc., and salary required.—Q., Box 515, Kinematograph Weekly.

SITUATIONS WANTED

ASSISTANT MANAGER, TALL, ENERGETIC, DESIRES POST; HIGHEST REFERENCES AND KNOWLEDGE OF CLERICAL DUTIES.—I., BOX [illegible] KINEMATOGRAPH WEEKLY.

MANAGER of experience, ability and integrity requires position, London or provinces; excellent references; fidelity bond.—Henry, 30, Lansdowne Road, Croydon.

AT liberty, Manager, young, energetic; all-round ability; publicity; projection; not afraid of opposition; can open immediately.—Stan H. Coates, "Upperton," Park Drive, Forest East, Leicester.

WELL-KNOWN Organist desires change; good appearance; showman; interludes; reliable; experienced all lines; go anywhere; excellent references.—I. Box 516, Kinematograph Weekly.

IF proprietor, anxious to feature his organ, cannot discover an exponent with personality, showmanship, ability and experience, he need only apply to W., Box 495, Kinematograph Weekly.

NO offer refused for sound, permanent position; first-class Electrician-Operator (disengaged through closure) requires immediate engagement; extensive experience of all kinds of generating plants, electrical installations, projectors, various sound systems, etc.; highest references; trial or interview anywhere.—Operator, 91, Church Road, Fratton, Portsmouth.

WANTED.—Young German Film Operator is desirous of obtaining unsalaried employment in England to perfect himself in the English language; full board and some pocket-money will do.—M., Box 511, Kinematograph Weekly.

CHIEF Operator, 15 years' experience, four years sound, W.E. and RCA, age 29, seeks position, any country town.—Northcote, 272, Halley Road, London, E.12.

EMPLOYMENT wanted; reference, Mr. Will Hunter; 'phone or card; always evening dress.—Jones, G.P.O., Chester, late Picturedrome.

CHIEF Operator-Electrician, B.T.-H. (36); 20 years' London experience, 12 years present engagement; change required; genuine reasons.—Y., Box [illegible], Kinematograph Weekly.

OPERATOR requires berth; exp.; highly recommended; any machine, gas and oil engines.—Offers to M. G., 36, North Road, Preston Park, Sussex.

OPERATOR ELECTRICIAN, 17 years' experience, full W.E. experience, any plant, any machines, all repairs.—C., Box 501, Kinematograph Weekly.

HANDYMAN, carpentry, painting, etc.; 15 years' kinema experience; excellent references; nine years last situation; any distance.—S. R., 93, Cambridge Road, Seven Kings.

PROJECTIONIST (third) desires change; present position three years; RCA, Simplex; moderate salary; anywhere, London preferred.—S., Box 517, Kinematograph Weekly.

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THE SCOTTISH MAKERS OF THEATRE CHAIRS

1932 A RECORD YEAR

LUXURIOUS TUB CHAIRS

16 Spring Seat Upholstered in Moquette

20/-

Repairs and renovations.
Estimates without obligation.
'Phone or write for our representative to call.

79, HOWARD STREET, GLASGOW, C.1. Telephone: Central 5289

APPARATUS FOR SALE AND WANTED

SPROCKETS; Sprockets! Sprockets! To fit any make of projector; intermittent Sprockets 14s. each, guaranteed accurate to fine limits; top and bottom, 15s. each; cash returned if not satisfied.—Imperial Sound System, 71, St. Barnabas Road, Leicester. 'Phone 27396.

BROOKS A.C. Electric Motor, 28 h.p., direct coupled to a Newton D.C. Dynamo, 80 v., 200 amp., on massive iron bed plate, £40; another D.C. Dynamo, 65 v., 100 amp., £6; also two heavy bed plates.—Apply, Walpole Cinema, Bond Street, Ealing.

FOR Sale.—Edibell Super Talking Equipment; two 200-volt D.C. 24-in. Exhaust Fans; one four-price Automaticket Machine (electric); cheap.—16, Camp Road, Farnborough, Hants.

FOR sale, Complete Mobile Equipment (only eight weeks' use), comprising 2-ton Van (interior fitted for easy handling), Petter 5.5 k.w. 10 h.p. "8" type D.C.S. Generating Set, late 1933 Kamm Sound-on-Film Projectors and Equipment, synchronous disc attachment, set spare Valves, Spools and Rewinder, B.T.-H. Loud Speakers, Portable Operating-box, Screen, Exit Boxes, Wiring, etc.; all in first-class working condition with perfect results; price £985.—L., Box 510, Kinematograph Weekly.

TWO Kalee 8-in. M.L. Arc Lamps, complete, £28.—O., Box 513, Kinematograph Weekly.

BARGAIN.—New 8-in. Parabolic Mirror Arc Lamps, £14 each; usual price £27 each.—Wilkinson, 36, Alcester Street, Redditch, Worcs.

QUANTITY OF SECOND-HAND, SHOP SOILED AND SLIGHTLY DEFECTIVE E. G. TURNER PERFORATED SCREENS FROM 9d. PER SQUARE FOOT.
GEORGE PALMER UNIVERSAL CINEMA SUPPLIES, LTD., 13, GERRARD STREET LONDON, W.1. 'PHONE: GERRARD 5476.

PRICES LOWERED AMERICAN MADE TALKIE PROJECTION SETS. SPECIALISING IN NEW, USED, REBUILT APPARATUS, such as Simplex Projectors, RCA Phototone Sound Heads; Western Electric Type Speakers; Amplifiers; Sound-on-Film Mechanisms; Photocells, Exciters; Optical Systems; Arc Lamps; Acoustics; Converters; Rectifiers. Write, giving mains, voltage and cycles. Agents solicited.—SALES ON SOUND CORPORATION, Dept. K.W., 1600, Broadway, New York. Cable: "SOSOUND," New York.

FILMS FOR SALE

EDUCATIONAL, Scientific, Travel and Religious Films. Large selection. Export to all parts of the world. For sale or hire.—Baers, 176, Wardour Street, W.1.

PRESTON FILM SERVICE

Large stock of films for sale or hire.
Write for Lists.

Also Williamson Printer, Titler, and Film Cleaner, Ernemann Bioscopes, Mirror Arcs, Lamp Houses, etc., and Electric Fountains.

KINEMA HOUSE,
Vicarage, Tithebarn Street, Preston (*'Phone* 4520)

PICTURE THEATRES FOR SALE AND WANTED.

CLEMENT BLAKE & DAY

THE Cinema Agents

22, Wardour Street, W.1

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Quick, Without trouble to you. Buyers waiting for Halls of all sizes, at all prices, in all Parts

SMALL Kinema in country for sale, new building, everything in excellent repair; Talkie set entirely paid for; good optional lease showing profits which could be greatly increased; very low expenses; for quick sale only £150.—Apply, P., Box 514, Kinematograph Weekly.

MISCELLANEOUS

BALLOONS PRINTED WITH YOUR ADVERTISEMENT FROM 7s. per gross, five gross 30s.; printed pencils and carnival novelties also supplied.—Surrey Rubber Co., Worcester Park, Surrey.

PATENTS.

KING'S PATENT AGENCY, LTD., 146a, Queen Victoria Street, E.C.4; Free "Advice Handbook" and Consultations on Patenting Inventions and Registering Trade Marks; 47 years' refs. 'Phone: Cent. 0682.

TIP-UP AND OTHER CHAIRS

ALL NEW Velvet Arm Chairs, 4s. 11d. complete.—Hellenbrand, Bournemouth Park Road, Southend-on-Sea.

FOR SALE.—Contents of several West End Theatres; 1,000 tub, 1,000 red, 1,000 blue tip-up chairs; all in good condition.—Cinema Supply Co., 16, Hanway Street, Tottenham Court Road, W.1. 'Phone: Museum 3891.

5,000 NEW, SECOND-HAND AND RECONDITIONED TIP-UP SEATS TO SELECT FROM. ALSO ESTIMATES AT LOWEST PRICES FOR RECONDITIONING OR RECOVERING YOUR OWN SEATS.
GEORGE PALMER UNIVERSAL CINEMA SUPPLIES, LTD., 13, GERRARD STREET, LONDON, W.1. 'PHONE: GERRARD 5476.

310 Tip-up Seats, 18 in., old gold velvet, five springs, 12-in. backs, bronze standards; 240 ditto, non-sprung, blue velvet, 6-in. polished backs; excellent condition; offers wanted.—View Northfield Cinema, Birmingham.

CINEMA EQUIPMENTS are buyers FOR CASH of the contents of kinemas or theatres in London or Provinces.—47, GERRARD STREET, W.1. TELEPHONE: GERRARD 5760.

WE ARE OPEN TO PURCHASE FOR SPOT CASH LARGE QUANTITIES OF TIP-UP SEATS IN GOOD CONDITION. ALSO STANDARDS. STATE DETAILS.
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HAMPTON & SONS announce they have a a *special department* devoted solely to the letting and selling of *cinema properties*, with a manager in charge who has had wide experience in all kinds of Cinema transactions. Owners wishing to place their properties in the market for disposal, or applicants seeking an addition to their circuits are invited to communicate with

HAMPTON & SONS

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SITES. 100 FT. FRONTAGE AND 200 FT. DEPTH. **SITES.** AVAILABLE IN CENTRES **SITES.** SUITABLE FOR SUPERS.
Write for particulars.

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We have just been instructed on the following super-structures in London and the provinces. Mortgages up to two-thirds of the purchase price may be arranged with the Vendors. All the halls are well-known profitable concerns in selected areas and are only being sold to create finance for other operations.

DISTRICT.	SEATS.	PRICE.	RENT.	REMARKS.
LONDON ...	750	£1,500	£20 p.w.	W.E. paid up. 1st class position.
" ...	1,100	£7,000	£2,100 p.a.	Taking £200 p.w. now, showing good profits.
" ...	3,000	—	£200 p.w.	Subject to possession being obtained.
" ...	1,300	—	£60 p.w.	Subject to possession being obtained.
" ...	750	£3,000	£875 p.a.	Now showing £30 p.w. net
" ...	1,500	£38,000	£220 p.a. (ground).	We can arrange a first mortgage for £32,000.
" ...	1,000	£10,000	£40 p.w.	W.E. First run house in important London suburb, furnished by Maples
" ...	616	£1,600	£700 p.a.	Certified profits £25 p.w.
KENT ...	650	£5,750	£2,000 p.a.	Certified profits **£3,000** p.a.
BEDFORDSHIRE	550		£12 p.w.	Fully licensed hall with talkies paid
SUSSEX ...	600	£870	£1,850 p.a.	Excellent position.
DEVON ...	800	£2,000	£1,000 p.a.	Largest show in important town.
SCOTLAND...	1,600	£5,000	£60 p.w.	Net profit **£3,000** p.a.
MIDLANDS	2,200	£60,000	Freehold.	Magnificent newly built structure.

ROADHOUSES. If you are interested in this new and important development in the entertainment business, will you please get into touch with us at once. We have several absolutely first-class properties on offer, showing amazing returns on only one or two years' working. No heavy overheads. **LARGE PROFITS!**

WAY & WALLER, 7, HANOVER SQUARE, W.1
MAYFAIR 8022 (10 lines).

Index to Advertisers

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.
2. Warner Bros. Pictures, Ltd.
3. Classified Advertisements.
4. P.D.C., Ltd.

Burkitt, F., Ltd. 57
Butcher's Film Service, Ltd. 7
Carpenter, F. H., and Son, Ltd. 56
Champion, C. H., and Co., Ltd. 57
Clement, Blake and Day 59
Compton Organ Co., Ltd. 55
First National Film Distributors, Ltd. .... 8-10, 24 & 25
Fox Film Co., Ltd. 18
Gaumont-British Distributors, Ltd. 50c
G. B. Equipments, Ltd. 39
Groom, G. W. 57
Hampton and Sons 59
Hewittic Electric Co., Ltd. 51
Kershaw Projector Co. 59
Kodak, Ltd. 45
Lusty, W., and Sons, Ltd. 55
Moy-Omnia 50b
Paramount Film Service, Ltd. 15
Patersons, Ltd. 59
P.D.C., Ltd. .... 16 & 17
Philips Industrial 47
Pixtons, Ltd. 51
Preston Film Service 59
Radio Pictures, Ltd. 29-36
RCA Photophone, Ltd. 50
Siemens Carbons 52
Strand Electric and Engineering Co., Ltd. 56
Turner, E. G. 54
Turner, W. W., and Co. 58
Uniform Clothing and Equipment Co., Ltd. 54
United Artists Corp., Ltd. .... 40 & 41
Universal Pictures, Ltd. .... 48 & 49
Wardour Films, Ltd. .... 23 & 26
Way and Waller 59
Western Electric Co., Ltd. 42

PDC presents

"BACK PAGE

PROVINCIAL TRADE SHOWS

GLASGOW .	La Scala . . .	Mon., Nov. 27	10.45 a.m.
NEWCASTLE	Westgate Pic. Hse.	Tues., Nov. 28	10.45 a.m.
LEEDS . .	Majestic . . .	Wed., Nov. 29	10.45 a.m.
MANCHESTER	Deansgate Pic. Hse.	Thurs., Nov. 30	10.45 a.m.
LIVERPOOL .	Forum . . .	Fri., Dec. 1	10.45 a.m.
SHEFFIELD .	Central . . .	Mon., Dec. 4	10.45 a.m.
NOTTINGHAM	Elite	Thurs., Dec. 7	10.45 a.m.
BIRMINGHAM	Forum . . .	Fri., Dec. 8	10.45 a.m.
CARDIFF . .	Empire . . .	Tues., Dec. 12	10.45 a.m.

Each of the above Trade Shows will be preceded by one of the "Old and New London" series, entitled "LONDON."

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